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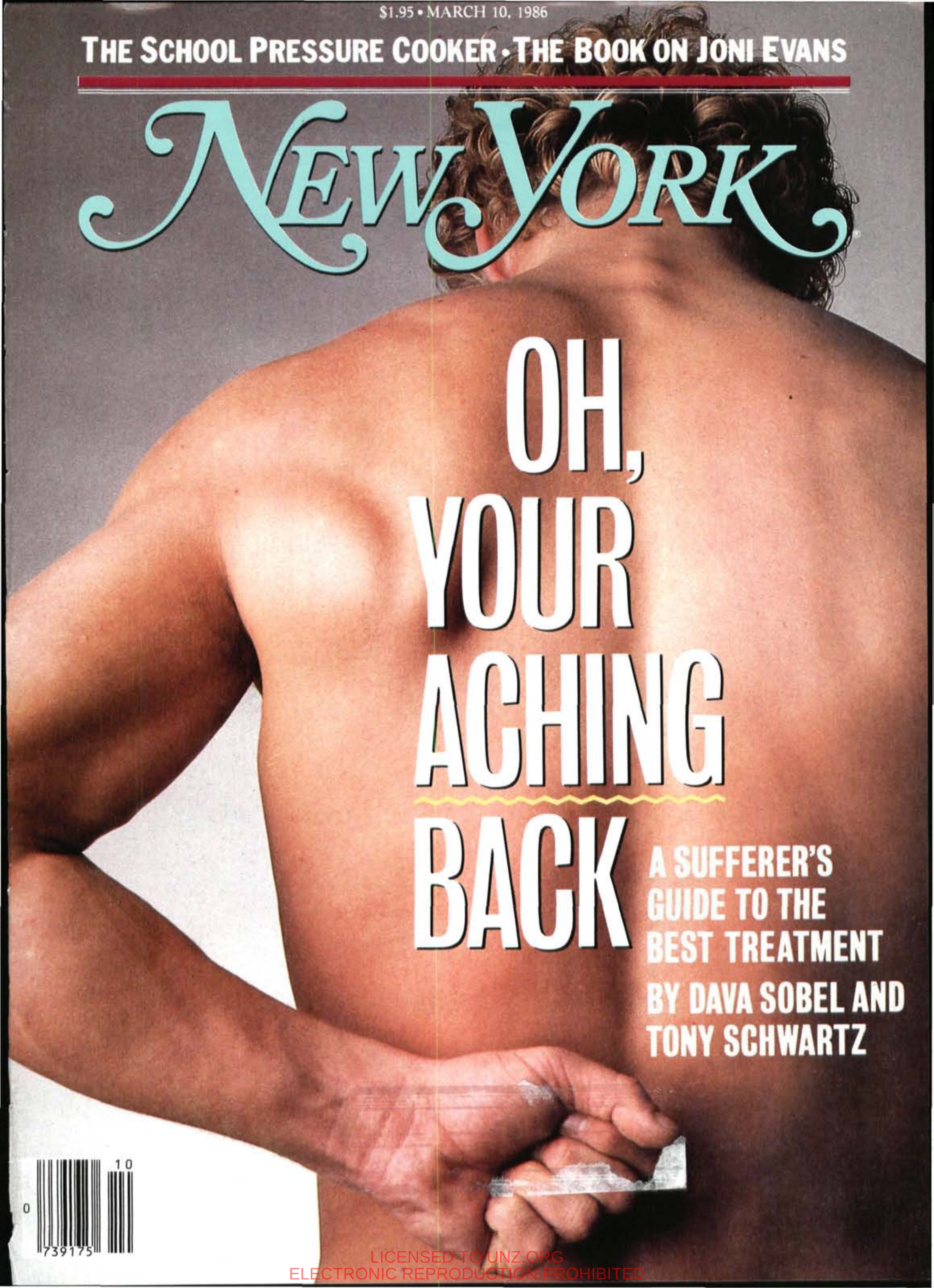

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BY DAVA SOBEL AND TONY SCHWARTZ

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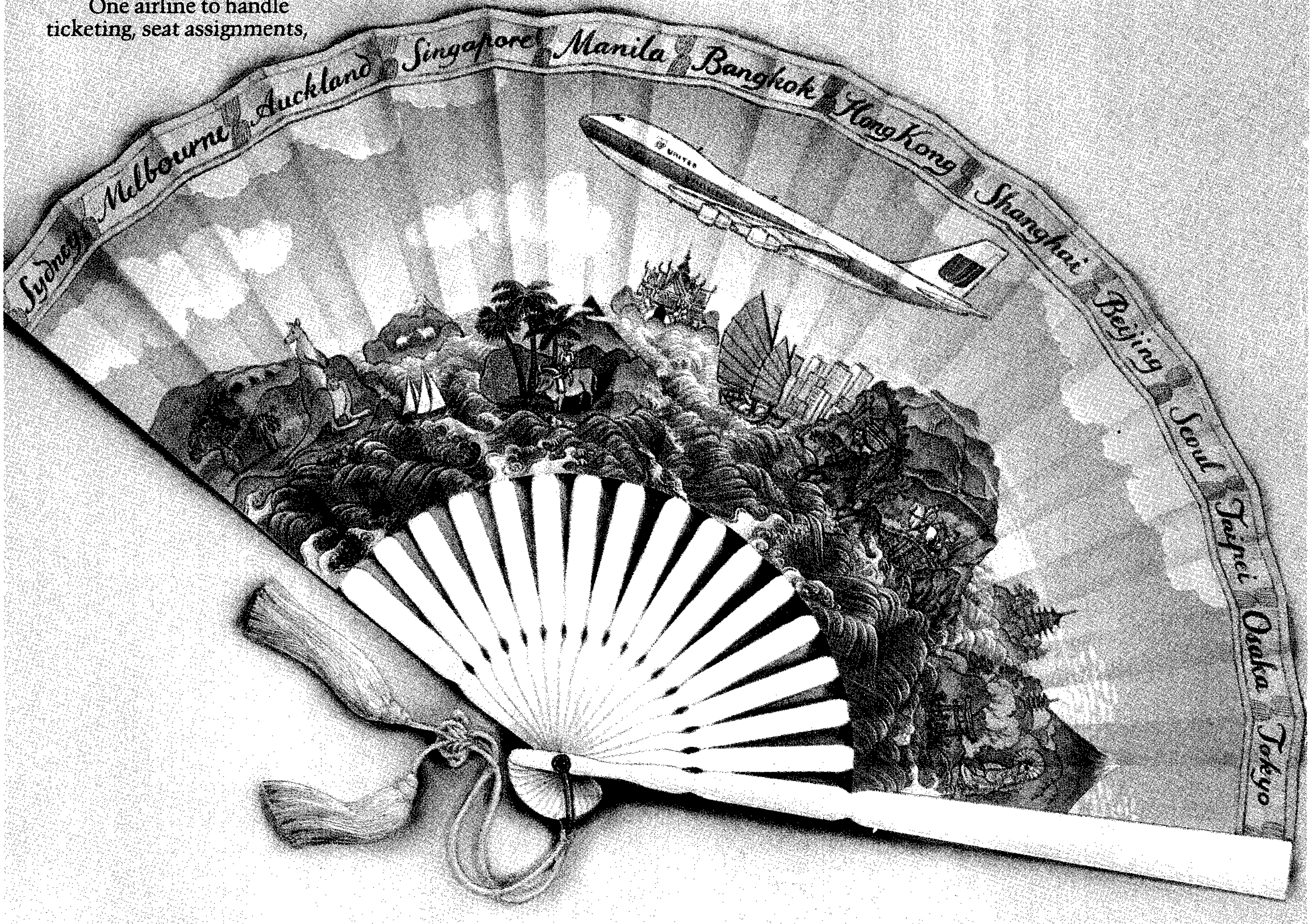
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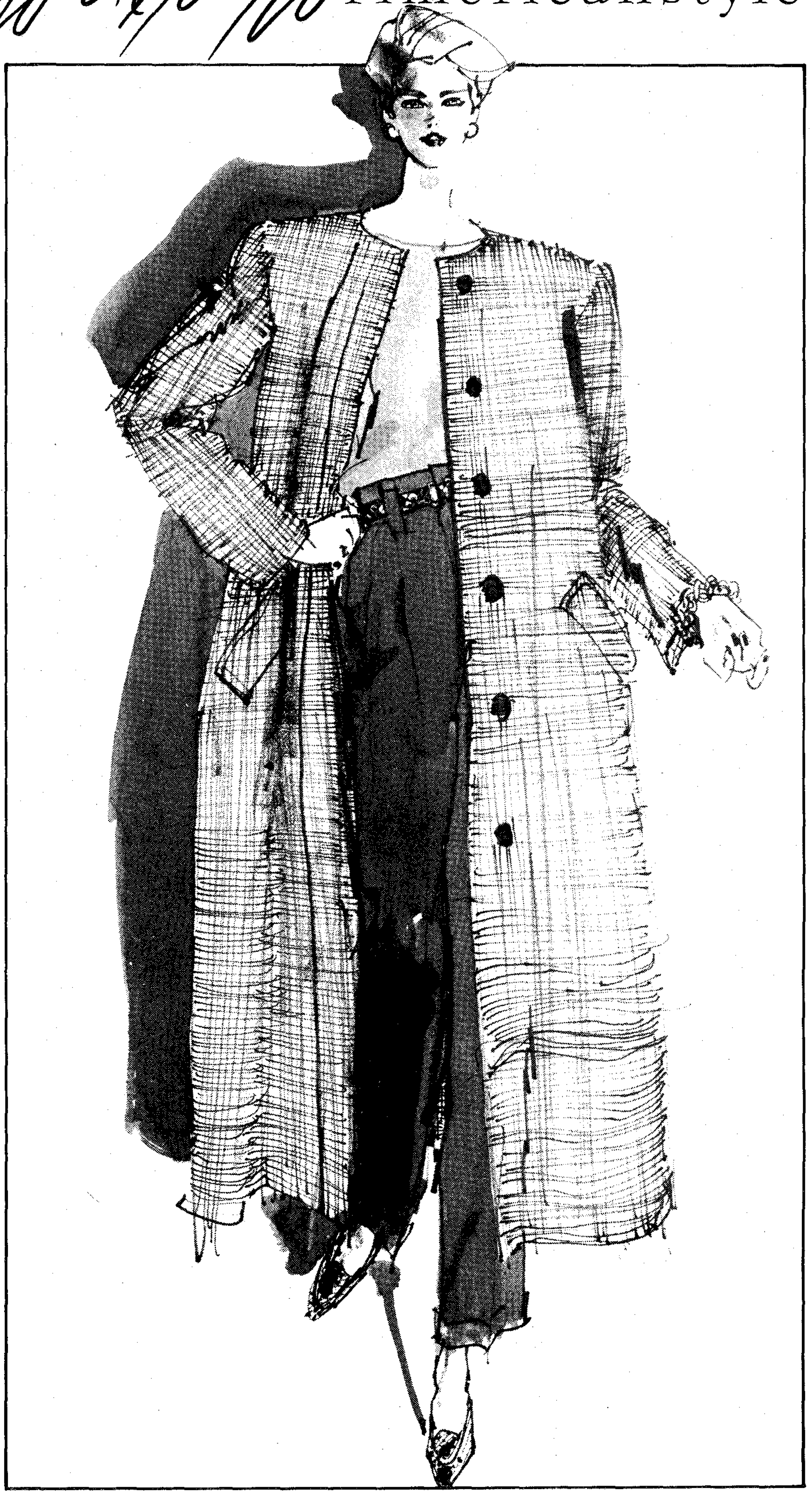

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Kosner Named Editor and Publisher

Edward Kosner, the editor of *New York* since 1980, has been named publisher as well.

As publisher, Kosner succeeds Carolyn Wall, who has been promoted to executive vice-president for the consumer and business divisions of Murdoch Magazines, which include *New Woman, Elle, The Star, European Travel & Life,* and *Travel Weekly.*

Kosner, 48, is president of the American Society of Magazine Editors and a former editor of *Newsweek.* During his tenure at *New York,* the magazine has twice won the National Magazine Award and has set records in advertising and circulation. In a sixteen-year career at *Newsweek,* Kosner held all the top editorial posts, including the editorship from 1975 to 1979. He is married to the writer Julie Baumgold, a contributing editor of *New York.*

Elaine Shindler, 51, who has directed promotion and marketing at *New York* for the past five years, has been named associate publisher. Larry Burstein, 33, the national advertising manager, is the new advertising director.

Edward Kosner

26 Pressure Points

BY MICHAEL STONE

There's something wrong in the city's highly competitive schools: Schoolwork is making good students sick, achievers are cheating to get by, parents who pay $7,000 a year or more in tuition are hiring tutors. The intense pressure to get into a top college is affecting the education and values of the best and brightest students. "The ludicrous thing about all the pressure," says Dalton's headmaster, "is that every one of our students gets into a good college."

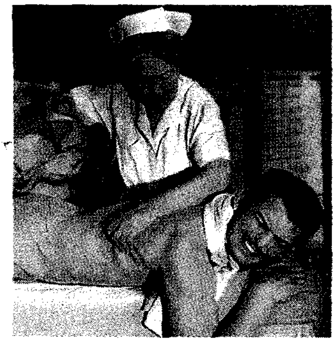
32 The Book on Joni Evans

BY DINAH PRINCE

Joni Evans, 43, the new president of Simon & Schuster's Trade Book Division, is a publishing whiz with a fierce, quirky style. Evans's passion for her work spurred her to become a major power at one of the world's largest, most aggressive publishers. Her passion for Dick Snyder, S&S's chief executive, led her to marry him on a lunch break. "My mind," says Evans, "is always putting things between book covers."

42 Oh, Your Aching Back

BY DAVA SOBEL AND TONY SCHWARTZ



Every year, Americans spend $23-billion on back treatments, most of which fail. And although 80 percent of the adults in the U.S. suffer from back problems, there have been few studies of successful remedies. So Dava Sobel and her husband surveyed 492 back patients who have tried everything from neurosurgery to yoga; she reports on what worked—and what didn't. And Tony Schwartz describes the odyssey of a back-pain sufferer.

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Model: John Curting of Ford. Grooming: Kent Rulon.

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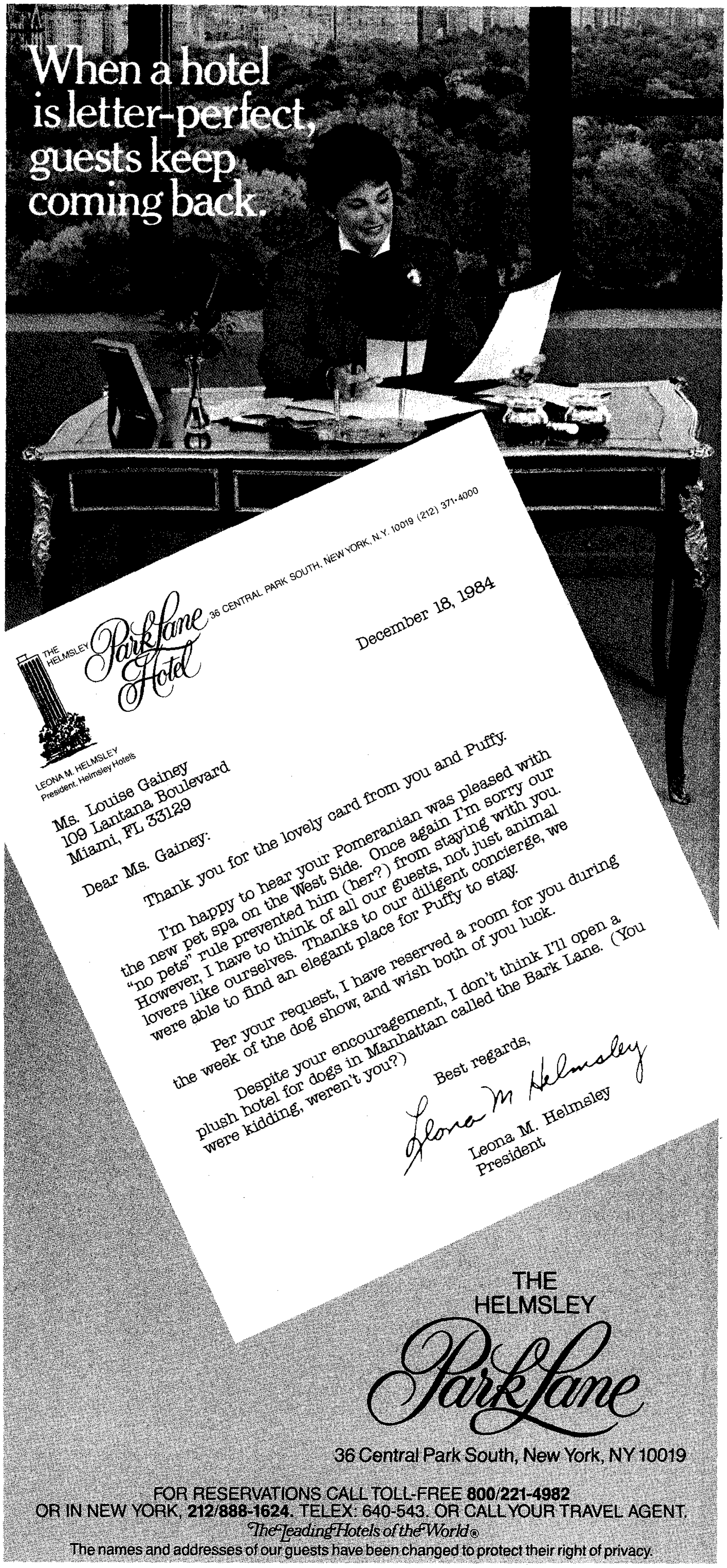

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LEONA M. HELMSLEY
President, Helmsley Hotels

December 18, 1984

Ms. Louise Gainey
109 Lantana Boulevard
Miami, FL 33129

Dear Ms. Gainey:

Thank you for the lovely card from you and Puffy.

I'm happy to hear your Pomeranian was pleased with the new pet spa on the West Side. Once again I'm sorry our "no pets" rule prevented him (her?) from staying with you. However, I have to think of all our guests, not just animal lovers like ourselves. Thanks to our diligent concierge, we were able to find an elegant place for Puffy to stay.

Per your request, I have reserved a room for you during the week of the dog show, and wish both of you luck.

Despite your encouragement, I don't think I'll open a plush hotel for dogs in Manhattan called the Bark Lane. (You were kidding, weren't you?)

Best regards,

Leona M Helmsley

Leona M. Helmsley
President

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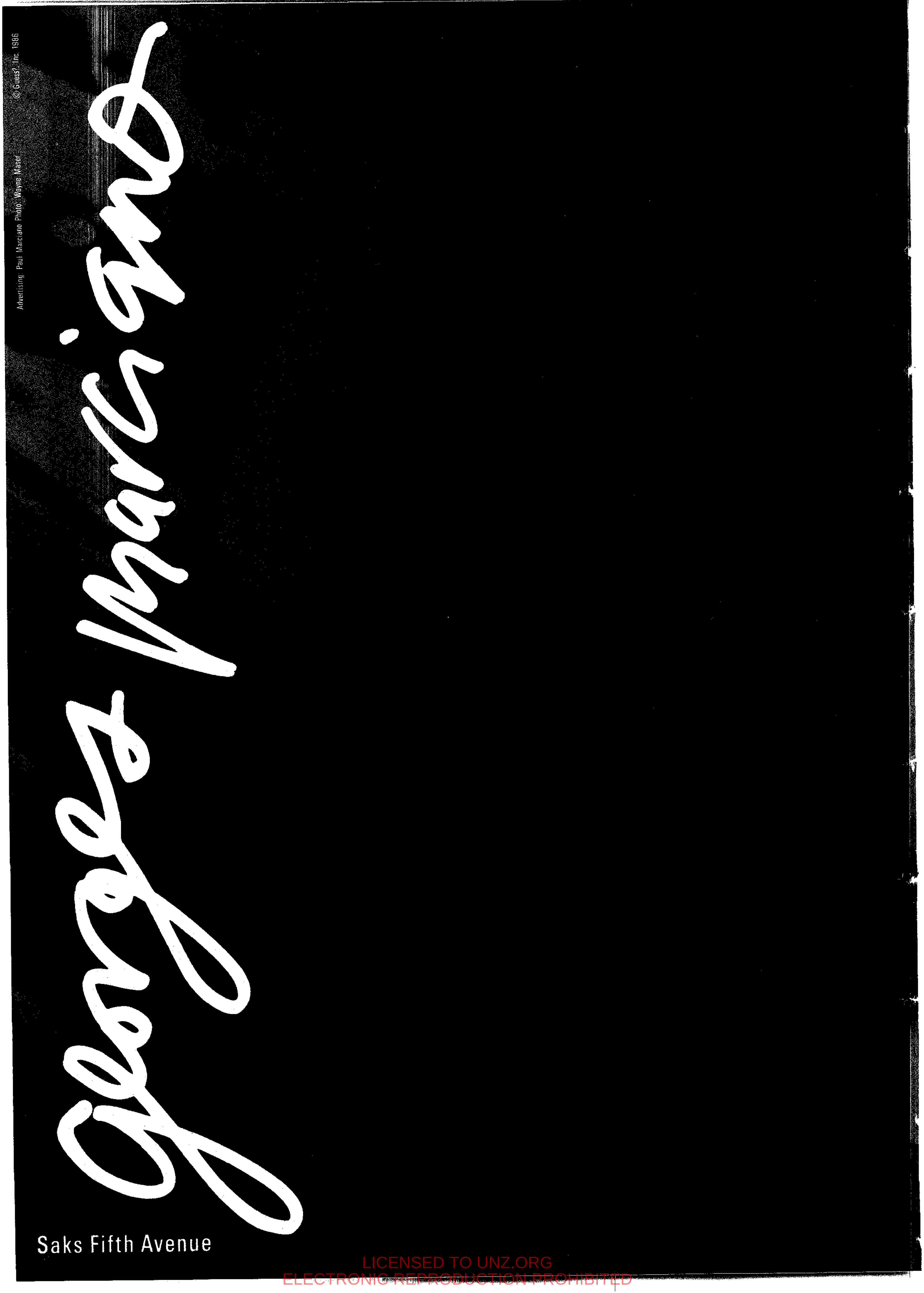
Georges Marciano

Saks Fifth Avenue

Advertising: Paul Marciano Photo: Wayne Maser © Guess?, Inc. 1986

Guess Jeans
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LETTERS

Love, Eighties-Style

POSTMAN HARVEY BLUMM CONTINUES TO breathe romance into the Upper West Side ["Love Stories for the 80s," by Michael Daly, February 17]. My husband was recently in Israel on a business trip, and with only seven days until Valentine's Day, I wasn't sure how to get his cards to him on time. Harvey to the rescue. I bumped into Harvey on Broadway and told him my dilemma. He advised me not to worry, just to leave the valentines with my doorman; Harvey promised to take care of the rest. And take care he did—another happy ending. Thanks, Harvey!

Linda Sterling
Manhattan

CONGRATULATIONS FOR BREAKING NEW editorial ground. It took special sensitivity to write poignant love stories about six well-adjusted, law-abiding, devoted heterosexual couples, a schoolboy and his first crush, and two thieving homosexual thugs. Never mind the tens of thousands of well-adjusted, law-abiding, devoted homosexual couples in New York. After all, to write about them would take courage. Hats off to you, *New York* Magazine! Such sensitivity!

Eric Marcus
Manhattan

I CERTAINLY WOULDN'T WANT THE CUPID on your February 17 cover arriving on my doorstep on Valentine's Day. It looks like a Perdue-chicken reject. I am probably offending the artist, because I'll bet it's supposed to resemble someone he knows.

Adele M. Wysocki
Philadelphia, Pa.

TWO CRIMINALS IN LOVE, THEIR CHARM equal to Donald Manes's. Crime is despicable, and its inclusion in this story romanticizes lawlessness. Surely there are loving homosexual couples with heartwarming and nonviolent stories. Why not tell their tales?

Nina Buckler Eckhoff
Albany, N.Y.

Neo-Cons

IN RESPONSE TO DON FRIEDKIN'S "THE Indian-Head-Penny Scam" ["Fast Track," February 24]: Thank you, *New York*, for allowing the truth to be published. The same thing happened to me the weekend before Christmas, on 52nd Street at Park Avenue. After reading Friedkin's article, I don't feel as embarrassed or as bad as I did a few weeks ago. When a person's innocent, generous behavior is taken advantage of, rationalization is not the magic elixir. Coincidence and *New York*'s sensitivity to this violation of trust have been positive therapy.

John Bergreen
Manhattan

PEOPLE HAVE BEEN FALLING FOR VARIATIONS on the "drunken coins" routine all over town for the past ten years, so it's nothing new, but since the supply of uninformed, unsuspecting marks seems to be endless, printing Don Friedkin's story was a valuable public service.

In the same spirit, did you know that those fellows who offer to get you a cab outside the Port Authority, Grand Central, and Penn Station not only succeed in getting tips and "procurement fees" but are even managing to convince out-of-towners that they're dispatchers? Recently, a cabbie told me that he'd had three separate passengers climb in, give him the address, and say, "And it's already been paid for." One woman, he said, had paid a "dispatcher" $15 for what turned out to be a $2.50 ride.

Joanne Gruber
Manhattan

Body Double

COMPARING LORD WEIDENFELD TO ALfred Hitchcock doesn't quite hit the target ["Lord on the Fly," by Gigi Mahon, February 24]. Larger than life he definitely is, but, as those who know him will agree, he's really the reincarnated image of Sidney Greenstreet.

Jonathan Silverman
Manhattan

But Is It Art?

KAY LARSON'S FEATURE ABOUT ARTIST Elizabeth Murray ["One From the Heart," February 10] is another example of the emperor's new clothes. If it weren't for Larson's "readings" of Murray's work, we'd all be in the dark as to what we were looking at in the name of art.

James M. Sulkowski
Canonsburg, Pa.

John Hancock's Imitation of Life

JOHN HANCOCK'S "REAL LIFE, REAL ANswers" spots are fraught with middle-class angst, yuppie guilt, and elderly fright ["On Madison Avenue: Slices of Life," by Bernice Kanner, February 17]. When one of the ads ran during the Super Bowl, it was as though my cheering friends had suddenly been served with a foreclosure notice. These ads are not meant to be swallowed easily, but rather to get caught in your throat and provoke a reaction. And provocative they are: not because they're "real slices of life" but because they're unreal distortions of life. Like all good art—and advertising—the spots are constructed to heighten tensions and dramatize impact. Those pauses, that shadowy silence, the cut from a warm bedroom to a cold, black financial statement! Lurking beneath it all is the carefully manipulated version of life rung up on balance sheets, exposed by income statements, and dissected into assets and liabilities. That's not the real world, that's John Hancock's unreal real world.

David L. Ganz
Vice-president
Stratmar Direct Marketing
Stratford, Conn.

More on the Furrier Furor

THE LETTERS TO THE EDITOR ON FRED THE Furrier ["Blood and Money," February 10] contain very noble sentiments, but the writers expressing them had better wear plastic shoes, eschew Big Macs, ignore Frank Perdue's temptations, and just *love* soybeans. Food animals don't have a great life, guys. Or death. So I guess it depends on how much consideration you wish to extend, or, more accurately, which particular ax you choose to grind.

D. D. Ash
Chicago, Ill.

Moonlighting

GOOD GRIEF! THAT MAN NEXT TO THE ELephant on page 25—surely it's Burger King's Herb ["Battling Al," by Michael Kramer, January 27]. Is the junior senator from New York leading a double life?

Deborah Gordon
Sacramento, Calif.

A Weighty Matter

AS ADMIRERS OF THE ART OF FRANCISCO Zuñiga, we often went out of our way to view his *Juchitecan Woman* in front of 900 Park Avenue ["Fast Track: Women on the Move," by Judith Katz, January 13]. She was truly a majestic presence who added grace and beauty to an unimaginative and sterile edifice. It is New York's loss that the building committee of 900 Park Avenue, in its quest for the perfect anorectic beauty, was unable to appreciate the sculpture and could see it only as a potential lifetime member of Weight Watchers.

C. and M. Rosenbaum
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Barbara Alexis
Kim Alexis

This new complex will help stop age breakdown where you age first and most: around your eyes.

It's a sad but indisputable fact: the area around your eyes is often more expressive than your eyes.

It shows everything.

If you start using ProCollagen Anti-aging Complex Especially for Eyes right now and continue to use it, this unique formulation will help prevent the telltale damage of age.

Because of its super active formula, ProCollagen Anti-aging Complex for Eyes has a special affinity for skin. It also helps conserve internal collagen.

It fortifies fragile eye tissue, helps to diminish dry, demoralizing lines, smoothes creping, even firms and lifts slackness. The ultra violet absorber wars against damaging sunlight.

One more aspect of this remarkable complex: Men as well as women suffer from fragile skin under their eyes, so they will benefit from ProCollagen Anti-aging Complex for Eyes.

What more need we say?

ULTIMA II

ProCollagen Anti-aging Complex Especially for Eyes. (Of Any Age)

macy's
bamberger's

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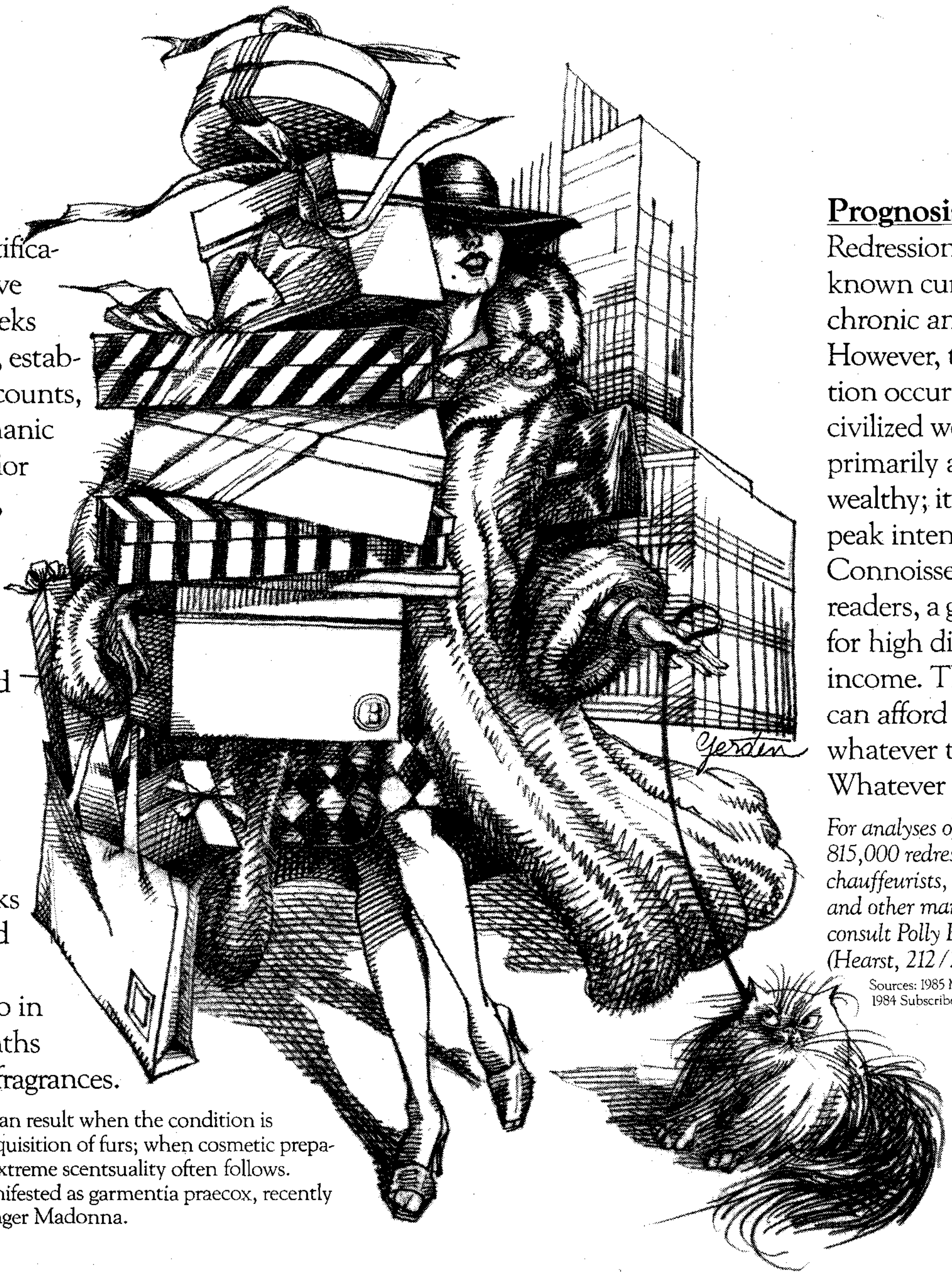
The Connoisseur Syndrome: A group of behavioral patterns exhibited by those habitually discriminating persons known as connoisseurs; a craving for quality—the best—associated with a chronic urge to acquire beautiful objects and the means to do so. Identified by Thomas Hoving, Editor-in-Chief, Connoisseur magazine (Hearst, 1986).

REDRESSION



Symptoms

Pursuing self-gratification, the redressive spends whole weeks closeted in stores, establishing charge accounts, and exhibiting manic possessive behavior towards clothing, cosmetics, and jewelry. Studies have shown symptoms to be most pronounced in the 83% of Connoisseur magazine readers who own credit cards from major stores such as Saks Fifth Avenue and Neiman-Marcus and the 66% who in the past few months have purchased fragrances.

Note: Hysteric fursitis can result when the condition is directed towards the acquisition of furs; when cosmetic preparations are the object, extreme scentsuality often follows. Severe redression is manifested as garmentia praecox, recently observed in the rock singer Madonna.

Prognosis

Redression has no known cure and is chronic and costly. However, the condition occurs only in the civilized world and primarily among the wealthy; it reaches peak intensity among Connoisseur magazine readers, a group known for high disposable income. These people can afford to wear whatever they want. Whatever the cost.

For analyses of Connoisseur's 815,000 redressives, foyeurs, male chauffeurists, symphomaniacs, and other manic possessives, consult Polly Perkins (Hearst, 212/262-7635.)

Sources: 1985 Monroe Mendelsohn and 1984 Subscriber Study, RMH Research

CONNOISSEUR

Because the best thing is the only thing.

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

CHRISTIE'S FLAP . . . A SCHANBERG SHIFT . . . JOCKEYING AT *GMA* . . . TRUMP IN CHARACTER

CHRISTIE'S SLEUTH SCORES AGAIN

British film director Michael Winner, who has made a habit of catching Christie's auctioning off what have turned out to be fake watercolors, has done it again.

Christie's New York branch withdrew a watercolor by British illustrator Arthur Rackham from its February 26 sale after Winner, a Rackham collector, demanded that the auction house pull it because it was "an obvious fake." The original painting, *Winter Frolic,* which appeared in the Christmas 1924 issue of *Pears Childrens' Magazine,* is owned by the Aga Khan. He bought it from Sotheby's New York branch in 1982.

Winner, who co-produced *Death Wish,* has been monitoring Christie's since 1977, when a British antiquarian, David Brass, bought a Rackham from Christie's and then sold it to Winner. When Brass discovered the painting was a forgery, he returned Winner's money and asked Christie's to reimburse him. Christie's refused. "I've caught Christie's three more times," Winner claims. "Twice they were selling obvious forgeries of works by Edmund Dulac. And now this."

At Christie's, assistant vice-president Kathleen Harwood said, "We don't want to sell anything that's not right. I thought the Rackham was okay, but Mr. Winner raised legitimate questions, so we withdrew it."

……

A BIDDING WAR FOR SCHANBERG

The *Times* may not want Sydney Schanberg, but the latest word is that the *Daily News* and New York *Newsday* do. Sources say Schanberg is in the middle of a bidding war between the two tabloids. Both newspapers are said to be trying to sign up the former New York *Times* columnist, whose aggressive column was unceremoniously dropped by the *Times* last August. Schanberg left the *Times* at the end of January.

Schanberg wouldn't comment. *Daily News* spokesman Jack Dunleavy insisted, "This is the first we've heard of it." New York *Newsday* editor Don Forst said, "We are talking to him."

KRANTZ TAKES TRUMP'S MANHATTAN

Donald Trump's critics have long thought his buildings looked as if they should be inhabited by Judith Krantz characters. Now Trump Tower will be. The building and its owner are both featured in Krantz's next novel, *I'll Take Manhattan,* due out from Crown in May. On top of that, Trump may play himself in the eight-hour CBS mini-series to be based on the book.

In *I'll Take Manhattan,* heroine Maxi Amberville, a jet-set publisher, is forced to sell her $6-million Trump Tower apartment back to "restless, unpredictable" Donald Trump, in order to bail out the *Cosmo*-like woman's magazine owned by her family.

"I haven't even been able to get a part in any of my previous three mini-series," Krantz complains laughingly. "But no one can do Donald Trump better than Donald himself."

—LISA DE MORAES

JOAN LUNDEN UPS THE ANTE AT *GMA*

It seems *Good Morning America*'s Joan Lunden is no longer content to play second fiddle to David Hartman. Lunden has told a friend that when her contract expires in August, she intends to demand a hefty salary increase as well as co-host status.

Lunden is making about $1 million a year under her contract; Hartman makes about $2 million. Lunden told the friend that one of her arguments for a boost in pay and title will be that ABC's surveys show her to be more popular with the *Good Morning America* audience than Hartman is.

Lunden says it is "too premature" to discuss her new contract. But TV insiders say she will have a tough time making demands on ABC unless *Good Morning America,* which has been beaten in the Nielsens by *Today* for the past eleven weeks, makes a comeback.

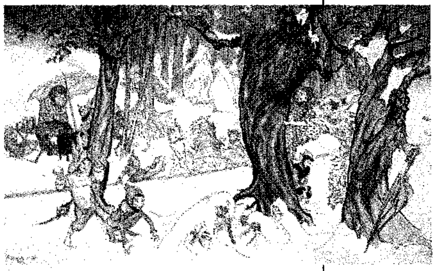
……

ATLANTIC PRESS ON THE BLOCK?

Atlantic Monthly Press editor-in-chief Harry Evans met with at least one other publisher several months ago to discuss the sale of the 59-year-old Boston house. Evans's boss, Mortimer Zuckerman, bought the company in 1980 as part of a package that included *The Atlantic* magazine.

"They wanted to sell the whole book operation, Harry included," says a source familiar with the discussion. "My impression is that Zuckerman has discovered that there's more money to be made in magazines, be-

LUNDEN



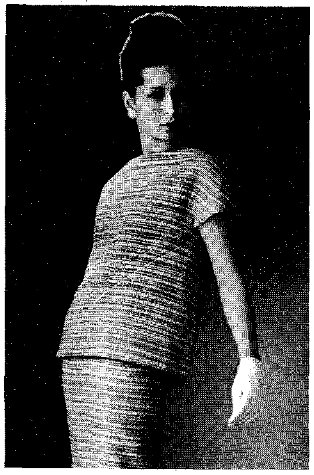
THE BOGUS RACKHAM

JUDITH KRANTZ
I'LL TAKE MANHATTAN

KRANTZ'S BOOK

Photograph, top: George Lange/Outline.

A GUEST FOR GARY HART . . . A MATURING MAGAZINE . . . MACKLOWE ON THE WATERFRONT



CHINA MACHADO

YABLANS WITH CARY GRANT

THE EAST RIVER ESPLANADE

cause they can sell ads. I think he's just seen a lot of money going out and hasn't seen any big best-sellers coming in."

Evans insists that the publishing house is not currently up for sale. "At the end of last summer, there were one or two chats," he says. "But the Atlantic Monthly Press is not on the block. We are actively signing authors. The company is doing bloody well, and I don't want to see it damaged by reports that it is up for sale."

MARIO CUOMO'S CHANGE OF HART

Mario Cuomo has belatedly added his name to the list of Democrats playing host at that March fund-raiser at the Palladium, where the special guest will be Gary Hart.

When the invitations to the Democratic National Committee party went out a month ago, Cuomo's name was conspicuously absent from a roster of honorary committee members that included Ted Kennedy, Tip O'Neill, and most of New York's top Democrats. Now the governor has decided he will help honor his potential 1988 presidential rival.

EDITORS TEAM UP FOR OLDER WOMEN

Feminist activist turned editor-in-chief Frances Lear, the wife of producer Norman Lear, has signed up the first two staffers for the women's magazine she's starting. Former *Geo* editor Kevin Buckley will be the magazine's editor, and former *Harper's Bazaar* fashion director China Machado, the superstar model of the early 1960s, will handle the fashion pages.

Lear, who is separated from her husband, hopes to have the still-untitled magazine out by the fall of 1987. "Our plan is to create an intelligent magazine for women over 45," Lear says. "Describing it any more than that is something I ought to do a little bit later."

JOAN RIVERS'S PALS IN A POUT

All was not as happy as it seemed at the Carnegie Hall benefit Joan Rivers, Dick Cavett, Linda Lavin, and Stiller & Meara held last month for Jan Wallman. The stars, all of whom got their starts at Wallman's Upstairs at the Duplex, pitched in to help her raise money for a new club. But Rivers's friends complain that the show was monopolized by singer Judy Kreston, who took over the planning. "It was a fiasco," one says. "Kreston used her brother as the emcee instead of Cavett, and hasn't been willing to tell us how much money was made."

Kreston says the concert made $31,800, and adds, "Those who think Jan didn't get a fair shake are, as my mother would have said, 'just looking for lice.' "

FRANK YABLANS GOES LOOKING FOR TALENT

Former Paramount Pictures president Frank Yablans is sounding out Hollywood industry leaders about starting his own talent agency, according to one of those he has consulted. The tough-talking Yablans, who was once said to have alienated more people than anyone else in the history of Hollywood, ran Paramount from 1971 to 1975. He left to become an independent producer, and has since made eight movies, including *North Dallas Forty* and *Mommie Dearest*. Yablans did not respond to calls about his plans.

"I think he would like to have a very limited number of clients," the source says. "Maybe as few as fifteen people. But they would all have to be in the million-dollar-plus category before he would agree to represent them. I think he could carve out a very, very big piece of the business if he decides to do this. Because eventually, every star is up for grabs—it's the nature of the business. And Yablans is one of the few men who can close a deal, which is a very real skill in this industry."

HARRY MACKLOWE'S BELATED AMENDS

It's taken five tries, but real-estate developer Harry Macklowe has finally got approval on a project the City Planning Commission demanded he undertake—the renovation of 22 blocks of the East River Esplanade.

Last June, the commission ordered Macklowe to make improvements on the esplanade from 103rd to 125th Street as compensation for violating a zoning permit during construction of the 41-story RiverTerrace apartment complex on East 72nd Street. Since then, the commission has rejected four Macklowe proposals as "too vague."

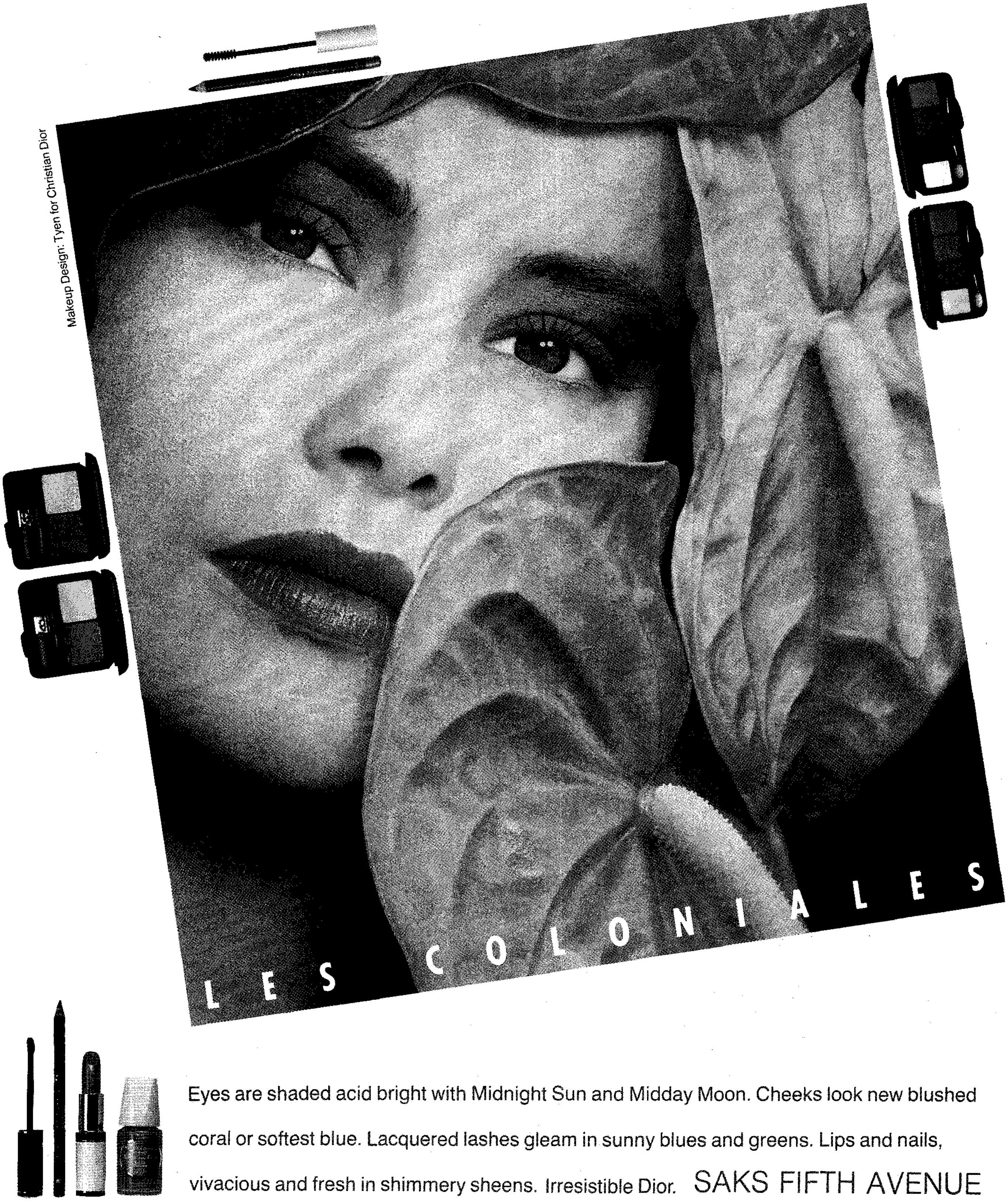
After Macklowe's fourth proposal was turned down, the commission told him it would ask the Department of Buildings to revoke RiverTerrace's temporary certificate of occupancy. That could have allowed the developer's 200-plus tenants to withhold their rent.

Macklowe's latest proposal includes the installation of 4,500 shrubs and about 200 flowering trees, as well as new lampposts, railings, granite cobblestones, seating areas, and "casual English landscaping."

Photographs: center, Leivdal/Globe Photos; bottom, Don Hamerman.

Christian Dior

MAQUILLAGE



Makeup Design: Tyen for Christian Dior

Eyes are shaded acid bright with Midnight Sun and Midday Moon. Cheeks look new blushed coral or softest blue. Lacquered lashes gleam in sunny blues and greens. Lips and nails, vivacious and fresh in shimmery sheens. Irresistible Dior. SAKS FIFTH AVENUE

Star Tech/Phoebe Hoban

RETRO-TECH

MAGNAVOX
VIDEOWRITER

BRIDGE: *The Videowriter (above) and the PWP are more than typewriters, less than computers.*

Beyond the Typewriter

THE SALESPEOPLE AT WOLFF TYPEWRITER/Computer Company and at 47th Street Photo are used to the dilemma: A customer wants the pleasure of word processing without the pain. An electronic typewriter doesn't quite fit the bill, but neither, regrettably, does a full-fledged computer. Even Everyman's machine, the Kaypro (the closest thing to a generic word processor), has a clunky operating system, a limited choice of software, and a price tag of over $1,000.

"We see the same thing happening all day long," says president and owner Bob Wolff. "People don't know whether to go into our typewriter store or our computer store. They won't get real word processing from a typewriter, but they don't want to get involved with all that computer stuff."

But now both Wolff and 47th Street Photo are selling an alternative—a curious hybrid from Smith Corona called the PWP, or Personal Word Processor. "We just sold a PWP to a doctor who was going to buy an IBM Selectric," says Isaac Rubinfeld of 47th Street Photo. "But then he saw this, and for $100 more, he can do real text editing."

Smith Corona is not the only company marketing a product designed to bridge the gap between typing and word processing. In November, Magnavox came out with a variation on the theme, the Videowriter, and Brother says it may offer a similar product later this year. The approach is undeniably retro-tech: "It's a lobotomized computer," says an analyst at Link Resources. But what they lack in versatility, these electronic keyboards–cum–video screens make up for in sheer simplicity. They are more than just user-friendly—they are idiotproof. Just the ticket, the companies are betting, for people who are terrified of technology.

"We did some market research and found the only real non-game function of home computers was word processing," says Fred Feuerhake, Smith Corona's marketing vice-president. "Well, the personal computer is simply overkill for most word-processing needs. It's like hunting for a rabbit with a cannon. We wanted to come up with a product that was affordable and simple to use."

The PWP and the Videowriter differ radically in design. The PWP is actually a conversion kit that transforms a computer-compatible Smith Corona typewriter into a computerized word processor.

The $499 PWP includes a twelve-inch video monitor, a module for running micro-cassettes, which are used instead of disks for storage, and a keypad for the basic text-editing functions. The compatible typewriters sell for between $250 and $599, making a PWP system only slightly less expensive than a Kaypro. The PWP has 64K of internal memory, enabling it to store and process about 32 pages of text. (Each additional 64K micro-wafer offers about 32 more pages of storage and costs about $5.) These peripherals plug right into the Smith Corona typewriter, so now the typewriter serves as both a keyboard and a printer for the word-processing functions performed on the video screen.

As soon as the micro-cassette is inserted in the drive, a simple menu with eight editing functions (create or edit text, set margins, print, and so on) appears on the screen. Following the steps outlined by the menu, it takes less than half an hour to be up and running on the PWP (it's faster than mastering most electronic typewriters). Moving, copying, storing, retrieving and deleting, and printing text are incredibly simple. Because it is a typewriter, the characters are obviously letter-quality, but the PWP prints at about twelve characters per second—noticeably slower than most computer printers. A straightforward manual provides concise instructions for using the system—including performing more complicated functions, like mail-merging. Smith Corona makes a dictionary called Spell-Right that is offered as a built-in option on four of its computer-compatible typewriters. It comes with a 35,000- or a 50,000-word vocabulary, and it beeps to indicate a spelling error.

The word processor reverts to a typewriter at the press of a single button on the keypad. Another jab and the word-processing system is reactivated. Of course, the typewriter can be restored to its pure, simple, and portable form by unplugging the peripherals.

It's difficult to imagine a clumsier execution of a basic idea than Magnavox's Videowriter. This machine looks like a microwave oven—or a warped Compaq computer. An awkward "luggable" size, the Videowriter is too heavy to be truly portable, too small to be really useful. The tiny amber screen sits not much above the keyboard, making it hard to read unless the keyboard's in your lap.

There's a single disk drive for the three-and-a-half-inch disks, each of which holds about 128K, or 70 pages of text. The built-in thermal printer offers five different typefaces (normal, bold, wide, and so on) and prints at a reasonably speedy (but not typewriter-quality) 50 characters per second.

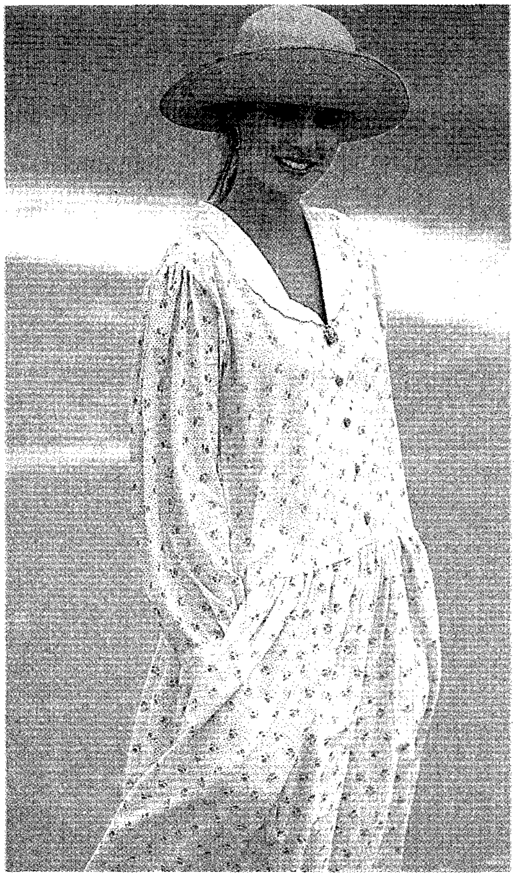
The keyboard itself is somewhat more intelligently designed than the Videowriter as a whole, with a clearly marked function key for each text operation. If you can get past the uninspired hardware, the software is simple to use, although somewhat slow (the Videowriter frequently displays a "please wait" message between functions). The screen is divided into text and menu areas, with a "help" screen running down the right margin. (You can also create windows, which allows you to display and work on two documents at once.) The help screen lives up to its name: Follow its lucid steps and the system is instantly mastered. A built-in dictionary with a 50,000-word vocabulary can be used to check spellings, and you can create a personalized dictionary of up to 1,000 frequently used words. The Videowriter sells for $800 and will be available nationwide by June.

If the new word processors are being offered as an antidote to computerphobia (and the widespread computer slump), the companies introducing them forgot one major ingredient—fun. These systems are not for anyone who wants more than meat-and-potatoes word processing, or for anyone who might attempt such daring feats as playing computer games, running spread sheets, and dialing up data bases. And they certainly won't appeal to those turned on by sleek high-tech styling. They are like children's klutzy training bikes in a world full of sexy Japanese racing cycles. In this case, rethinking the products provided no benefit: Even with their limited intention, these afterthoughts offer too little, too late.

Best Byte

Dial-a-Star: BASELINE IS A NEW COMPUTER data base for movie moguls and other tinsel-town types. Everything anyone ever wanted to know about the entertainment industry and more—from titles to production schedules to actors' credits and contacts to Hollywood gossip—is now on-line.

The data base contains information on some 200,000 people (from directors to key grips), 34,000 films back to 1913, TV shows back to 1937, and theater productions dating to 1900 (completely on-line in six months), as well as audience statistics (including first-night reactions) and demographics. In addition, the service contains the latest data on film grosses and an index to the industry trade publications. Baseline also has an electronic mail service, a stock-closing price list, and "hotprop," a list of available literary properties. The data base can be accessed through most personal computers, or a special Minitel terminal can be leased from Baseline. There's a onetime start-up fee of $97. Baseline costs $75 a month, which includes one free hour of dial-up time per month. After that, it's 75 cents a minute. For the keyboard-shy, Baseline also offers a telephone-query service for $1.75 a minute. For information about Baseline, call (212) 254-8235 or 1-800-CHAPLIN. ■



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The Bottom Line/Dan Dorfman

THE DEAL OF THE CENTURY?

Talk of GM/American Express

FOR WEEKS NOW, WALL STREET'S HOTTEST rumor has been that Morgan Stanley & Company, one of the country's top investment bankers, is working on the biggest corporate acquisition in American history. Whether that's so is anybody's guess—Morgan Stanley won't say. Meanwhile, though, market players have been floating one name after another as possible targets, and stocks are reacting. For example, when Sears and Digital Equipment popped up as the takeover targets, both stocks jumped in value.

Now a new name has quietly emerged—financial-services giant American Express. And the purchaser, according to the talk: none other than General Motors.

A GM takeover of American Express may seem farfetched, but I think I've found the source of the rumor, and the facts are intriguing.

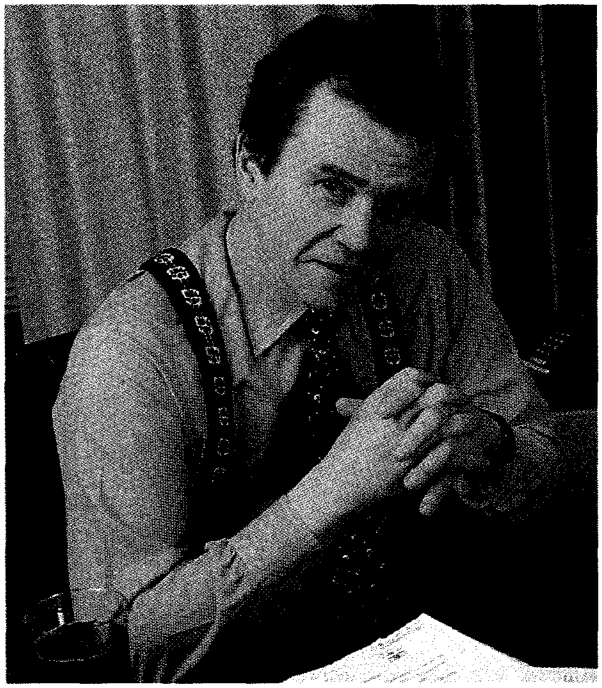
Last December 2, three major business shakers, I've learned, got together for a private lunch at Morgan Stanley. They were Sanford Weill, former president of American Express; Mort Meyerson, president of Electronic Data Systems, a big computer-services company headed by H. Ross Perot and bought by GM in late 1984; and Robert Greenhill, Morgan Stanley's partner in charge of investment banking.

At that meeting, one of the men raised the possibility of GM's taking over American Express. Pie-in-the-sky ideas are always being tossed around by businessmen, but in this case, I'm told, the three men discussed the idea and all three were enthusiastic about it. One idea was that GM would later merge American Express with General Motors Acceptance Corporation, GM's auto-financing arm.

Granted, the meeting did not include any top executives from either of the two companies involved—GM and American Express. However, what gives the acquisition proposal credibility (at least to outsiders) is the presence of Greenhill. In the past, Morgan Stanley has done work both for GM and American Express. And Greenhill himself has been instrumental in putting together some huge deals, including GM's acquisition of Hughes Aircraft and Mobil's purchase of Superior Oil. If a GM–American Express deal were to go forward, the next step would be for Morgan Stanley to put together a formal proposal that could be presented to both sides. That could take weeks, if not months.

Greenhill declined to comment, but I'm told he was excited at the possibility of putting together such a deal.

No wonder. The fee for the deal-maker would be enormous. Figure, as some sources do, a takeover price of about $80 a share for American Express. (The stock was trading at around $66 at press time.) With about 220 million shares outstanding, that adds up to a purchase price of $17.6 billion. Takeover specialists calculate a fee of around a half-percent of the purchase price; that would mean an $88-million payday for Morgan Stanley.



ROBERT GREENHILL: *Merger man at Morgan Stanley.*

It would also be the biggest corporate acquisition ever. The largest one to date is Chevron's $13.4-billion acquisition of Gulf Oil.

Weill, who wouldn't be involved in the acquisition, was not available for comment. At the moment, he's aggressively trying to become chief executive officer of troubled BankAmerica. Meyerson declined to comment.

An American Express spokesman said the company doesn't comment on rumors, but called the report "pretty far out." The company had no comment on a solid report I've picked up that James Robinson, its chairman and chief executive, will soon join the GM board. General Motors said it isn't conducting any talks with American Express.

Despite these denials, sources are not ruling out a deal. The sources say it's a natural in that it would merge two giants in financial services. In effect, each could capitalize on the other's huge customer base. American Express, for example, could promote its credit-card and travel business to GM customers. In turn, GMAC, which is also engaged in insurance and mortgage banking, could seek additional sales from American Express card users. Further, the denials by both companies that they've had face-to-face talks could indeed be accurate, since a formal merger plan—assuming one is put together—has yet to be presented.

If GM does indeed make a pitch for American Express, it won't be the first pursuit of the giant credit-card company. In 1984, Financial Corporation of America—headed at the time by the flamboyant Charles Knapp—bought 4.9 percent of the company and threatened to buy up to 21 percent. But FCA ran into financial problems and was forced to sell its American Express block.

American Express shares recently ran up to a 52-week high on big volume. Whether that was a function of a rising market, or a bet by some knowledgeable investors on a GM takeover, or a combination of both, is hard to say.

Meanwhile, only time will tell if an American Express ad will one day say, "Don't leave home without your Chevy!"

An Early Line on '87

GIVEN THE ECONOMIC UNCERTAINTIES this year, Wall Street's smart money is focusing on the companies with the best earnings prospects for 1986. But even smarter Wall Street money—hedging against the risk of a disappointing '86—is seeking out companies with the best earnings prospects for 1987.

Here's the early line on the best—and worst—profit performers among the companies that make up Standard & Poor's 500-stock index. The projections, covering the percentage increases in 1987 over 1986, come from Wall Street brokerage firms. The initial forecast for the S&P companies calls for an average 13.3 percent profit gain next year. (The

Photograph by Joyce Ravid.

'86 profit forecast is a 30 percent rise over '85.)

Fluor, a plant-construction company, is projected to be the number-one profit gainer next year, with an advance of nearly 506 percent (an average $1.08 a share in 1987, versus 18 cents a share in 1986). The runner-up is Texas Instruments, kingpin of the semiconductor manufacturers, with a projected increase next year of about 195 percent ($9.79, versus $3.32). Intel, another semiconductor bigwig, takes third place, with an estimated 162 percent advance ($1.52, versus 58 cents).

Rounding out the top ten percentage gainers, as reported by IBES, a profit-tracking service of the brokerage firm of Lynch, Jones & Ryan, are Inco, Ltd. (135 percent); Deere (130 percent); Bethlehem Steel (126 percent); Kaiser Aluminum (118 percent); Data General (108 percent); International Minerals (100 percent); and St. Paul Companies (96 percent).

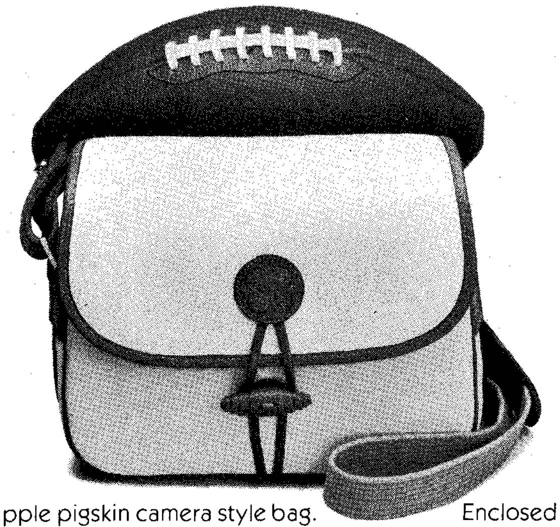
As for next year's projected dogs, oil and automobile companies lead the way. Texaco fares the worst, with an estimated earnings decline of 18 percent. H. F. Ahmanson is the runner-up, with a projected 5.7 percent earnings drop, followed by Exxon, with an estimated 3.8 percent decline.

Other projected profit decliners for 1987 include Pulte Home (3.6 percent), Ford Motor (3.4 percent), Mobil (3.3 percent), Chrysler (2.5 percent), Amoco and General Motors (1.9 percent each), and Royal Dutch Petroleum (0.7 percent).

The Runoff

CHARLES KNAPP, WHO'S NOW CHAIRMAN of Trafalgar Holdings, Ltd., a Los Angeles–based investment company, could be readying a run at Armstrong World Industries. Trafalgar, I've learned, has acquired about 4 percent of Armstrong, a Lancaster, Pennsylvania–based maker of interior furnishings with 1985 sales of nearly $1.7 billion. A takeover of Armstrong, whose stock recently ran up to a 52-week high of 51⅜, would top $1 billion.... The Belzberg brothers, a trio of corporate raiders from Canada, are said to have taken a big stake in Litton Industries and are pushing for either a takeover (by themselves or someone else) or a breakup of the giant conglomerate. To facilitate a deal, the Belzbergs have talked to at least one top military-electronics company about taking over Litton's defense operations. Teledyne, which owns 26.7 percent of Litton, may also be interested in taking over the company. Litton has a cash position of about $1.6 billion.... Reports persist that a takeover of Colgate-Palmolive is in the works. It may be unfriendly. Unilever continues to pop up as a potential acquirer.

Finally the woman's alternative
to the ole pigskin.



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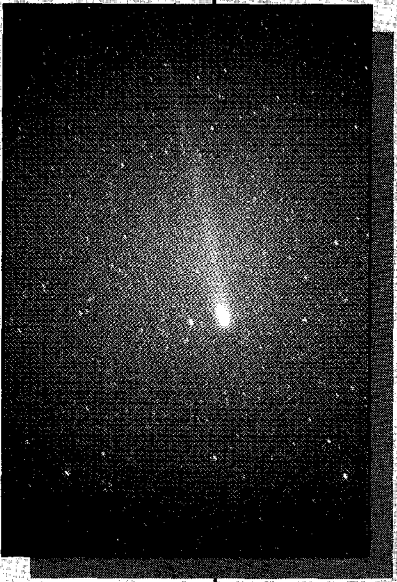
FESTIVALS. ART IN THE SUN. March 15-16. 305-941-2940. At the Pompano Beach Country Club, wander through striped tents, listen to steel bands, sample ethnic food, and enjoy paintings and crafts by artists from the United States and Canada.

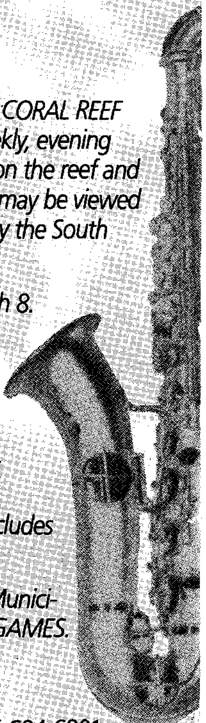
LAS OLAS. March 22-23. 305-525-5500. Sponsored by Fort Lauderdale's Museum of Art, this open-air art show on elegant Las Olas Boulevard features prominent South Florida artists.

FOR MORE INFORMATION: BROWARD COUNTY TOURIST DEVELOPMENT COUNCIL. 305-765-5508.



Halley's Comet

Courtesy of National Optical Astronomy Observatories



WEST PALM BEACH

HALLEY'S COMET. JOHN PENNEKAMP CORAL REEF STATE PARK. 305-832-1988. During this weekly, evening glass-bottom-boat tour, a naturalist lectures on the reef and an astronomer lectures on the comet, which may be viewed through an on-board telescope. Sponsored by the South Florida Science Museum.

CONCERTS. ALICIA DE LARROCHA. March 8. 305-683-6012. World-renowned pianist performs at The West Palm Beach Auditorium.

JEAN-FRANÇOIS PAILLARD CHAMBER ORCHESTRA. March 12. 305-655-7226. In 1982, Billboard magazine's "Classical Album of the Year" Award went to conductor Paillard for his recording, which includes Pachelbel's Canon in D.

SPRING TRAINING. West Palm Beach Municipal Stadium. ATLANTA BRAVES EXHIBITION GAMES. 305-683-6100. 3/21: Dodgers, 3/22: Mets, 3/29: Dodgers.

MONTREAL EXPOS EXHIBITION GAMES. 305-684-6801. 3/12: Dodgers, 3/20: Yankees.

FOR MORE INFORMATION: PALM BEACH COUNTY TOURIST DEVELOPMENT COUNCIL. 305-471-3995.

BOSTON

ST. PATRICK'S DAY. CELEBRATION. 617-268-8525. Week-long affair with sporting events, ice shows, Miss South Boston Pageant, banquets, and a parade from Andrew Square Station to Broadway Station that takes place on March 16 at 1 P.M.

FLOWER SHOW. ENCHANTED PLACES. March 8-16. 617-536-9280. The 115th Annua New England Flower Show, at the Bayside Expo Center, features a variety of exotic gardens as seen through a child's eyes.

DANCE. BOSTON BALLET. March 5-9. 617-542-1323. "A Midsummer Night's Dream," newly choreographed by Bruce Wells with music by Mendelssohn. "Capriccio for Piano and Orchestra," choreographed by Balanchine with music by Stravinsky.

NEW YOR

HE PLACES WE GO.

THEATER. SAINT JOAN. March 8-30. Huntington Theater. 617-266-3913. Maryann Plunkett (from Broadway's "Sunday in the Park with George") stars in Shaw's classic.

THE PETITION. Opens March 24. 617-423-4008. Wilbur Theatre. Pre-Broadway run, starring Jessica Tandy and Hume Cronyn.

HOCKEY. BOSTON BRUINS. Boston Garden. 617-227-3223. 3/22: New York Islanders.

FOR MORE INFORMATION: CONVENTION & VISITORS BUREAU. 617-536-4100.

VASHINGTON, D.C.

IUSEUMS. THE NEW PAINTING: IMPRESSIONISM 1874-1886. ational Gallery of Art. Through April 6. 202-842-6699. 150 paint- gs by such key figures as Monet, Degas, and Renoir provide a oncise history of the Impressionist movement and the rise of the odern aesthetic.

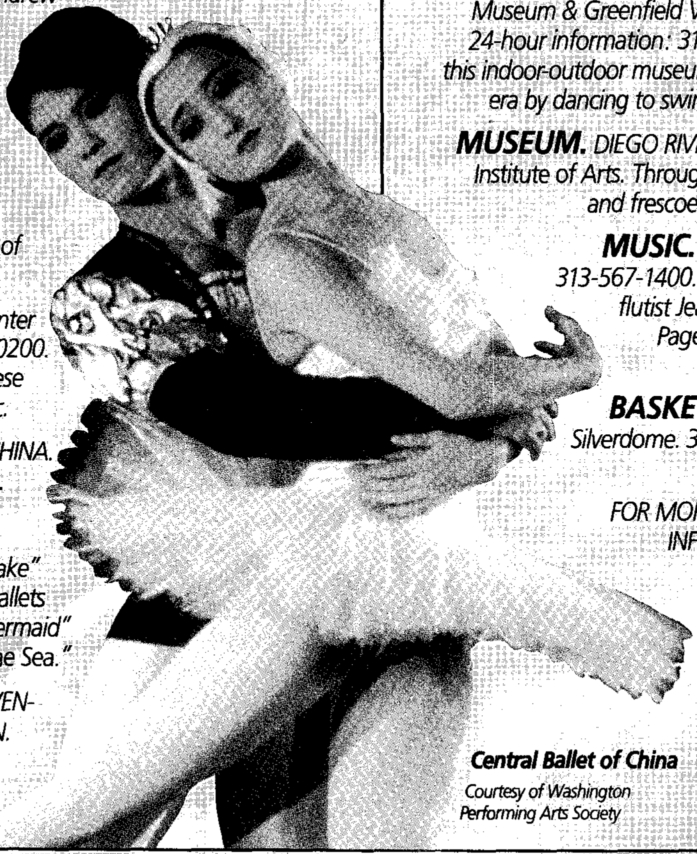
RT IN NEW MEXICO, 1900-1945: PATHS TO TAOS AND SANTA FE. ational Museum of American Art. 202-357-2020. Through June 15. he works of Georgia O'Keeffe, Andrew asburg, John Marin, and promi- ent members of the South- estern art movement are on splay in this major retrospective.

IUSIC. LEONTYNE PRICE. e Kennedy Center Concert Hall. larch 16. 202-432-0200. Prima- onna glamour radiates from one of merica's greatest sopranos.

HE CHIEFTAINS. The Kennedy Center oncert Hall. March 17. 202-432-0200. elebrate St. Patrick's Day with these ponents of traditional Irish music.

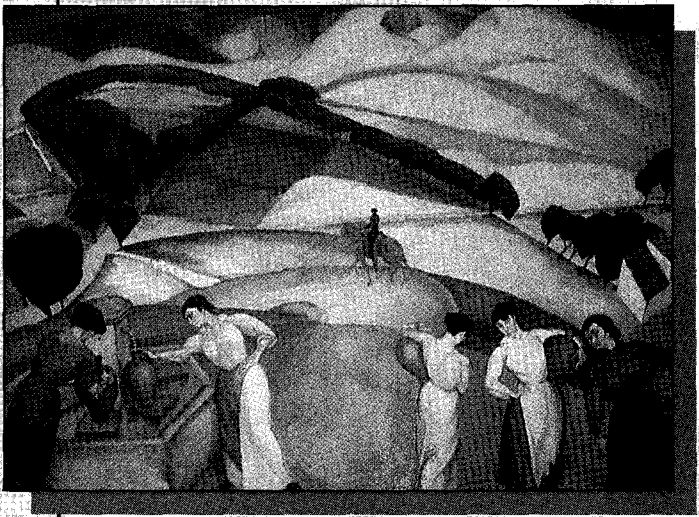
IANCE. CENTRAL BALLET OF CHINA. e Kennedy Center Opera House. larch 25-30. 202-432-0200. epertoire includes excerpts from aditional ballets such as "Swan Lake" d "Giselle," as well as Chinese ballets cluding "The Demon and the Mermaid" d excerpts from "The Maid of the Sea."

R MORE INFORMATION: CONVEN- ON AND VISITORS ASSOCIATION. 2-789-7000. 24-hour special ents tape, 202-737-8866.



Central Ballet of China

Courtesy of Washington Performing Arts Society



Near Toledo by Diego Rivera

Courtesy of Detroit Institute of Arts

DETROIT

CELEBRATION. GREAT ESCAPE WEEKEND. Henry Ford Museum & Greenfield Village. March 22-23. 313-271-1620. 24-hour information: 313-271-1976. Celebrate the 1940s at this indoor-outdoor museum. Get in the mood of the big-band era by dancing to swing bands and watching period films.

MUSEUM. DIEGO RIVERA: A RETROSPECTIVE. The Detroit Institute of Arts. Through April 27. 313-833-7900. Paintings and frescoes by Mexico's most famous muralist.

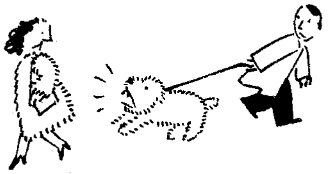
MUSIC. DETROIT SYMPHONY ORCHESTRA. 313-567-1400. Visits from violinist Isaac Stern (3/4), flutist Jean-Pierre Rampal (3/6-8), singer Patti Page (3/14, 16), and conductor Raymond Leppard (3/13-15).

BASKETBALL. DETROIT PISTONS. Pontiac Silverdome. 313-338-4500. 3/4: New Jersey Nets, 3/14: New York Knicks.

FOR MORE INFORMATION: DETROIT VISITOR INFORMATION CENTER. 313-567-1170. 24-hour special events tape, 313-298-6262.

FOR FLIGHT INFORMATION, CALL YOUR TRAVEL AGENT OR NEW YORK AIR AT 800-221-9300.

FAST TRACK



UPPER EAST

Fast Flirt

WHILE GOING CROSSTOWN on East 79th Street during my first month in the city, my taxi stopped at a red light at Park Avenue. Suddenly, my daydreaming was disturbed by a voice through the open window.

A very attractive woman in the cab next to mine was leaning out her window and asking, "Excuse me, are you an actor?" I was working as a computer programmer at the time, so my answer was an honest no.

The woman leaned farther out her window and asked insistently, "Are you *sure* you're not an actor?" I stuck to my answer, and as the light changed, she said in parting, "Well, if you're not, you should be."

Cloud nine! As my cab pulled away, I figured I was going to enjoy living here. I also figured that I would catch up with the young woman at the next light, so I was thinking of ways to continue our chat.

Unfortunately, at the next light, my cab pulled up behind hers. Suddenly, I heard her again. "Excuse me, are you an actor?" I saw her leaning out her cab window again, this time addressing the man in the taxi next to hers.

From cloud nine to the depths in a single city block—my first lesson about New York. JON PACHMAN

PRICES

HERE ARE THE PRICES OF some basic cars around town:

☐ A Yugo GV two-door hatchback, at Prestige Dodge-Yugo (3550 Boston Post Road, the Bronx), $3,990.

The Hyundai Excel hatchback.

☐ A Hyundai Excel five-door hatchback, at Martin Manhattan Hyundai (653 Eleventh Avenue), $4,995.

☐ A Ford Escort two-door hatchback, at Manhattan Ford (555 West 57th Street), $6,052.

☐ A Honda Civic four-door sedan, at Plaza Honda (2722 Nostrand Avenue, Brooklyn), $7,496.

BRIEF LIVES

SOLE SISTER

SHE WAS 33 WHEN SHE designed her first shoe, a woman's oxford. That was in 1961, when, as she remembers it, women's shoes were either meanly functional (loafers, sneakers) or murderously fashionable (stiletto heels). Not that Joan Helpern—mother, child psychologist, and Harvard Ph.D. candidate—had nothing better to do than sketch shoes. It was just that the men of the New England shoe industry—colleagues of her retailer husband David—were impervious to her protest that their product wasn't all it could be. What to do but show them?

Helpern: "Why must every woman be a fashion expert?"

Show them she has. Last year, Helpern, Inc., did a reported $60-million in business. The bulk of it comes from shoes sold at department stores and at more than 80 of the Helperns' own shops, the newest and most comprehensive of which is at 816 Madison Avenue, near 68th. When not noodging 38-year-old David junior, 16-year-old Elizabeth, or 5-year-old Bijou (her bichon frise), Jewish mother Joan plays president and CEO to David senior's chairman of the board. She also designs the 1,500 styles that make up the privately held company's two annual collections, and oversees production in 21 affiliated factories in Italy.

"I wanted people who manufacture for women to see us as we see ourselves," she says. "I never intended to be a shoe designer." In fact, the business was five years old before she concluded that she'd have to choose between psychology and shoes. How does she feel about doing well instead of good? "In the beginning, it bothered me a lot," she says. But the company's success was so immediate that she was swept away.

For the first decade, the shoes were sold under stores' own labels. Then, in 1977, in a yielding to designer mania, the first shoes appeared under the Joan and David label. "I'd felt the product should speak for itself," Helpern says. "I was wrong. Why must every woman be a fashion expert? Why shouldn't she trust a designer to do right by her?

"I still don't see myself as a shoe designer," she says. Nor would a stranger guess that she is. Despite 25 years in the appearances industry, she remains indifferent to diets and hair dyes, looking for all the world like what she is—an academic who strayed onto a fashion runway. MARILYN BETHANY

Photograph by Maria Robledo. Illustration by Guy Billout.

MEDIA

BRAVE NEW 'JOURNAL'

JUST BECAUSE THEY WRITE about the high-tech life doesn't mean they want to live it. Or so *Wall Street Journal* staffers are finding out in their new space-age digs at 200 Liberty Street, in the World Financial Center.

The *Journal* began the big move from its offices at 22 Cortlandt Street in January, and there have been grumblings ever since. Some are about aesthetics—the lobby reminds some staffers so much of Newark airport that they've dubbed it Terminal Three—but some are about the technological fillips of the new building.

There are talking elevators ("going up," "tenth floor," "lobby") that are automatic but have operators nonetheless, presumably so the elevators will have someone to talk to (one operator has taken to repeating everything the elevator says).

Offices in the building don't have light switches. If sensors don't detect movement in a room, out go the lights, which means that editors making minuscule but meaningful copy changes have found themselves suddenly plunged into darkness. Conference rooms are a potential source of embarrassment—a visiting dignitary from Colombia must have wondered why reporters kept rocking back and forth in their chairs and making extravagant gestures while he spoke. Enter a dark and empty ladies' room, and one has to jump up and down in bladder-be-damned fashion.

One could go on, and reporters do. But what they're really burned about is the magnetized I.D. cards.

Every worker in the building has one for his office, and it must be held in front of a circle on the upholstered corridor wall before a worker can pass through electronically activated doors. The force that's with them is so strong that the cards will perform even from inside a pocket. But as Jim Adams, a departing editorial-page writer, puts it, "It's very undignified to try to balance three things in your hands and nuzzle the wall with your chest at the same time."

ALSO, THE I.D. CARDS allow a master computer to track building workers. For instance, it knows when a reporter leaves the editorial-page offices on the ninth floor and visits the library on ten. The cards don't have to be used to *leave* locked areas, because there are—you guessed it—sensors in the ceiling. Some rebellious writers have figured out that if they are outside a locked area and drop a piece of paper through the crack between the glass doors, they can trigger the sensor, pop the door open, and, most important, foil the computer.

Lawrence Armour, of Dow Jones, the *Journal*'s parent company, says the glitches are part of a "normal shakeout period in a new building." What price this foray into the future, he's less willing to say. But one usually reliable source puts the rent at $1 million per year, or around three times the rate (and three times the space) of the old offices. Meanwhile, the move is almost complete, with one notable exception: Chairman Warren Phillips and other top brass won't get their chance to nuzzle walls until later this month.

GIGI MAHON

OVERHEARD

A SUBWAY ANNOUNCEMENT at Grand Central station one recent morning during rush hour:

"Attention, passengers. There will be a slight delay in the downtown express train. I understand that the conductor was robbed by one of the passengers."

JEANNETTE WALLS

GALLOPING CONSUMPTION

Grape Expectations

AFTER A TEN-YEAR RUN at the Four Seasons as the hottest wine-and-food event in town, the ultra-prestigious Annual California Vintners' Barrel Tasting Dinner was moved to San Francisco this spring, in part because of the need to turn down some 2,000 yearly requests for tickets to the 215-seat event. But like a wineglass at a good party, the Great California Wine Gap has not remained empty for long. "Now something is happening at the Pierre," says Four Seasons co-owner Paul Kovi.

Actually, it seems it will take two happenings at the Pierre to help the dissatisfied vintners try to increase their California-wine sales in New York City, where they currently lag 25 percent behind the national average.

First is the California Wine Perspective, a nine-course black-tie dinner on March 7. Food will be cooked mainly by California super-chefs Wolfgang Puck (Spago), Bradley Ogden (Campton Place Hotel), and Jeremiah Tower (Stars), and washed down with 31 wines. But before you count out your $240 per person, know that the dinner is nearly sold out and reservations require a call to California (707-255-7700). What's on the menu? "The *new* new stuff," says food-and-wine writer Anthony Dias Blue, the organizer. "No grilled food."

The public will have more of a chance at the mammoth View From the Vineyards on March 9, organized by La Chaîne des Rôtisseurs wine-and-food society. The expected crowd of 1,200 (at $100 per person, call 752-3677) will swarm around, sampling food from 21 East Coast restaurants, including Aurora, Arcadia, and An American Place, plus 64 California wines.

Organizer Roger Yaseen promises "real food—lamb chops, steak, and salmon—not ditsy little bits." The point, he says, "is to show that California wines go with foods other than free-range chicken and the ubiquitous sun-dried tomatoes." We'll drink to that.

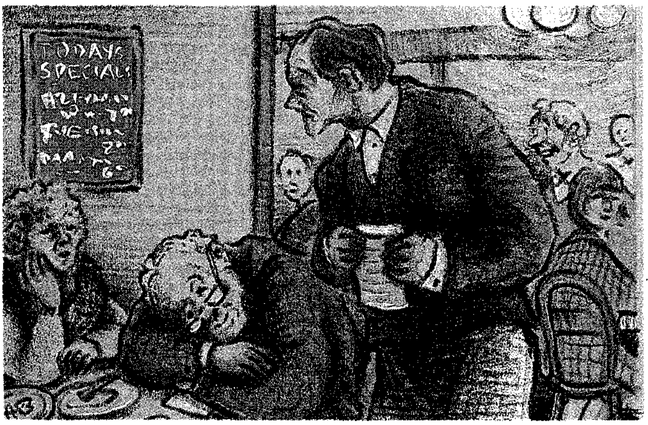
JANE FREIMAN

Illustration by Jo Teodorescu.

CHOW

Two Sleepy People

IT WAS BUSINESS AS USUAL on a recent Saturday night at John Clancy's, the popular mesquite-grilled-seafood restaurant in Greenwich Village—until the respectable-looking middle-aged couple at the table next to mine fell asleep between the entrée and the dessert.



On his way to the kitchen, Sam Rubin, the owner, noticed the nappers and told a waiter to wake them up.

"Excuse me," the waiter said quietly before bending over to wipe away crumbs.

The woman woke up briefly, but her husband napped on.

Nearby diners began to giggle, but not loud enough to keep the tired lady up for long.

Another waiter appeared, his arms weighed down by a chocolate-velvet cake and a pecan pie (in the John Clancy tradition, entire cakes are brought to the table for inspection before selection). "Would you like dessert?" he asked.

The nappers did not respond.

"Would you like dessert?" he repeated, his arms beginning to sag.

The wife woke up. "Oh, yes. Dessert." She smiled.

The couple ate chocolate roulade with gusto but nodded off again afterward, oblivious to all the laughter around them.

Onlookers began to whisper. Were they narcoleptics? Were they simply bored with each other? How could anyone nod out in the middle of a $50-per-person meal?

With just time to say, "The check, please," the man was snoozing again—this time over his American Express card. The owner tactfully strolled over, placed a gentle arm on the man's shoulder, and asked, "Did you enjoy your meal, sir?"

The man's eyes fluttered open. "Yes. Very much," he said.

At that, the tired couple made it to their feet, retrieved their coats, and left the restaurant as if nothing out of the ordinary had happened.

CANDY SCHULMAN

NIGHT CRAWLER

Here Comes Stringfellow's

"THIS IS A PLACE WHERE you'll be *seen*," Peter Stringfellow exults, "where you can't creep into a corner and hide." Stringfellow, the 45-year-old son of an English steelworker, has an ebullient rock-and-roll-is-here-to-stay attitude. His crest of spiky hair is dyed blond, he wears performer duds, and a gold butterfly ("That's my emblem") dangles from his left ear. Stringfellow's British imperium includes a small record label and two highly successful London clubs. On March 12, he will be opening Stringfellow's in New York.

Why here? Manhattan is not exactly suffering from a dearth of clubs. Johnny Gold, who runs Tramp's, another lively London club, chose to transatlanticize in Los Angeles.

"More the fool he," Stringfellow says cheerfully.

He made the decision to open in Manhattan three years ago and has been researching nightlife ever since. Stringfellow's will hold 900—not minute, but modest compared with Studio 54, Area, the Palladium. Which is just the idea. "We want people to have dinner," he says. "We don't want them just to drift around."

The place is at 35 East 22nd Street, in the Flatiron district, and it has cost $5.5-million ("and rising"), all of which Stringfellow says he raised himself ("I have no partners").

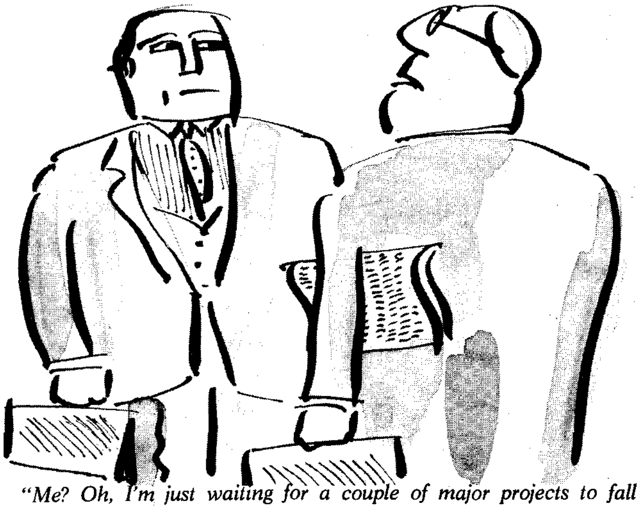
We stand at the door. "You'll pay your $25 here. No comps. If we like the look of you, we'll let you in." Once inside, we're on a shallow platform. "High-profile. So everybody can see you." He gestures. "The bar, *needless* to say, will be pink marble." Another platform. "This is the VIP area. If you're Rod Stewart, you'll sit here.

"The dance floor will open at eleven, with the *1812 Overture*." And the D.J.'s, personable young women, will stand in front of their equipment—on a platform, of course. High-profile.

Stringfellow has already had one sign that his club will be noticed, at Canastel's. "The barman was talking to a man, and he said, 'Weren't you saying you were a partner in Stringfellow's?' The man nodded. The barman said, 'Oh, then you must meet another partner. This is Mr. Stringfellow.' "

ANTHONY HADEN-GUEST

PEN & PENCIL



"Me? Oh, I'm just waiting for a couple of major projects to fall through. And you?"

ANTHONY HADEN-GUEST

TRUE TALES

A SMARTLY DRESSED YOUNG woman ran along the curb and barely made the Madison Avenue bus. Crowded in next to me, frazzled and out of breath, she felt obliged to explain:

"I had to leave my office in a hurry to make a dentist appointment I had forgotten about, and now I have to rush back to keep a lunch date I was supposed to cancel."

"Why don't you get one of those pocket executive planners," I suggested.

"I have one," she said with a sigh. "I left it home."

ROMAINE HOROWITZ

Illustration by Al Gold.

RUTH RECOMMENDS

BY RUTH GILBERT

"Terra Australis Incognita," a magnificent concert of music from Down Under, is at Symphony Space March 11, two years before the Australian bicentennial celebrations arrive, in 1988.

'MAMA I WANT TO SING'
Alexander Plummer Jr. and Octavia Lambertis are featured in this enchanting (and very popular) gospel musical, which recently celebrated its 1,000th performance at the Heckscher Theatre. It's now Off Broadway's longest-running black musical.

KITT MORAN
An exciting singer, whose album, The Planetary Anthem, *was a great success, entertains Wednesday through Saturday evenings at Paddy Quinn's on Second Avenue near 50th Street.*

'CRIME, INC.'
Nicholas Pileggi, author of Wiseguy *and an authority on organized crime, hosts a discussion program on Channel 31 Wednesday evenings at 9 p.m. for seven weeks. His guest on the March 5 opener is U.S. Attorney Rudolph Giuliani (left).*

'A ROOM WITH A VIEW'
Helena Bonham Carter (above), a new star on the horizon, is one of the many greats in this superb film based on the 1908 novel by E. M. Forster, set in Florence and the English countryside. It opens March 7 at the Paris.

THE NOHO THEATRE GROUP OF KYOTO
There are only two weekends to enjoy the group's hilarious classic Kyogen Tied to a Stick, *and Samuel Beckett's existential pantomime* Act Without Words I. *It all takes place at the American Folk Theatre March 6 through 16.*

Photographs: top left, Carol Rosegg; center, WNYC/Linda Naklicki; bottom right, Hosomi.

NEW YORK

PRESSURE POINTS

FRAZZLED STUDENTS AT THE CITY'S TOP SCHOOLS

BY MICHAEL STONE

ILLUSTRATION BY MATT MAHURIN

NEARLY EVERY WEEK, SOME high achiever from one of the city's private schools comes into the office of Dr. Arnold Gold, pediatric neurologist at Columbia-Presbyterian Medical Center, complaining of headaches, blurred vision, or other anxiety-related symptoms. Gold has become so familiar with this condition that he has given it a name. He calls it the Valedictorian Syndrome.

At Spence, eleven students were caught cheating on a national advanced-placement examination two years ago. According to a student who took the test, several of the cheaters were among the best students in the class.

More than a quarter of the students in some classes at Horace Mann and Collegiate are being tutored. Some of these children have learning disabilities, but many are smart pupils who simply can't keep up with the accelerated curriculum.

When schoolwork makes bright students sick, when high achievers feel they must cheat to get by, when parents paying $7,000 and more a year in tuition enlist outside tutors for their children, something must be wrong. And something *is* wrong at New York's highly competitive private and special-admissions public schools: These days, the pressure to get into a brand-name college—always intense—has reached a critical point. That pressure is not only "generating bizarre behavior" (as Spence headmistress Edes Gilbert puts it) but affecting the kind of education and values the best and brightest students are bringing with them to the university and the workplace.

From the time they enter the ninth grade, most students are worrying about college. By their junior year, they are meeting constantly with their class advisers, college counselors, and recruiters from a barrage of universities.

"During my last two years at Dalton," says Lucas Janklow, now a freshman at Wesleyan, "not a single day went by when the subject of college wasn't discussed. 'Pressure' is not a strong enough word."

"On a scale of 1 to 10," Gilbert says, "the pressure to get into a top school is 10, and there's no point in pretending to the students that it isn't." Gilbert deals straightforwardly with the problem by requiring Spence seniors to attend a weekend retreat where workshops help them deal with the stress. Topics include such matters as fatigue, appetite loss, and how students can cope with their feelings when a friend gets into Harvard and they don't.

Dalton headmaster Gardner Dunnan is concerned about something else—that the humanist tradition is being lost, that for his students, knowledge is less an end in itself than a mere expedient in "the pursuit of praises and prizes."

SEEKING PRAISES AND PRIZES is a national pursuit, but at least some pressures are peculiar to New York. Because there are so many qualified youngsters in the city, students applying to name public and private schools find themselves in earnest competition with one another even before they set foot in a classroom. Their anxieties about college are sharpened by the demands of career-oriented parents and by the New York City achievement ethic.

"Most of my friends outside New York are pretty serious about college," says one Trinity senior. "But none of them can believe how focused I am. In their schools, there's always a group that just doesn't care, but here, there's no one like that to make you look good."

Statistics bear her out. In 1984, 773 students graduated from the ten best-known private schools in New York—Brearley, Chapin, Collegiate, Dalton, Fieldston, Horace Mann, Nightingale-Bamford, Riverdale, Spence, and Trinity. All but two were bound for college.

And just any college won't do. Today's students want to go to Ivy League schools or a dozen or so "hot" colleges like Stanford, Duke, Amherst, or Tufts. As Sara Goodman, a recent Dalton alumna, says, "If you don't go to a good college, you're exiled—from family, friends, life."

Students believe that graduating from a "hot" college is their best preparation for a highly competitive future—a view reinforced by parents, older siblings, and the record itself. Last year, for example, Ivy League graduates made up a third of the student body at Yale Law School and more than half the enrollment at Cornell medical school. At Salomon Brothers—where there are nearly 100 applicants for each opening—a third of the B.A.-level analysts hired last year came from three places: Harvard, Stanford, and the undergraduate division of Penn's Wharton School.

Names like Yale, Brown, and Princeton become invested with magical significance—what Dale Bryant, professor of psychology and education at Columbia's Teachers College, calls a "halo effect," an aura of glamour and excitement that often has nothing to do with what an undergraduate actually experiences. Indeed, for many students, going to a prestigious school has become the ultimate status symbol, an educational equivalent of owning a BMW.

But even those students unconcerned with status must take into account the costs of going to college. "I know it sounds snotty," says one recent Nightingale-Bamford student, "but my dad and I feel if I can't go to a top school, it's ridiculous to pay $15,000 a year to go to Animal House U."

The number of applications to Ivy League schools is dramatically higher today than it was a generation ago. What's more, New York students face a problem their parents didn't: Since the sixties, the Ivies have been aggressively recruiting around the country in an effort to counteract their traditional Eastern bias. New Yorkers are still accepted at a slightly higher rate than the national average (18 percent versus 16 percent at Harvard; 20 percent versus 18 percent at Yale). But New Yorkers now make up a substantially lower percentage of the Ivy League student population than they once did.

What's more, the name colleges take in far fewer private-school students than they used to. Worth David, dean of undergraduate admissions at Yale, estimates that when he attended Yale in the fifties, private-school graduates outnumbered public-school boys by two to one. Today, those proportions have been reversed.

The diminution of social—and religious—barriers would seem to favor at least some New Yorkers. But it has also spurred competition among Jewish and minority students at schools like Stuyvesant and the Bronx High School of Science. And the enormous influx of talented Asian youngsters—one admissions officer calls them "the Jewish students of the eighties"—has swelled the applicant pool even further.

Also, now that most schools admit women, bright young men have a smaller chance of getting into certain colleges than they did in the past. At Harvard, for example, 4,250 men competed for 1,150 places in the class of 1966. Last year, more than twice as many men applied, though the class of 1989 includes only 948 men.

As a result, both Worth David and Laura Fisher, director of admissions at Harvard and Radcliffe, estimate that most rejected applicants are qualified. At Harvard, Fisher maintains, students from New York City private schools have fared remarkably well in spite of the crunch. But Parents League officer Ann Goldsmith observes, "It is no longer possible to graduate from a Trinity with good grades and automatically assume a place at Harvard."

WHEN THE ACCEPTANCE rate goes down, the demands on applicants go up. Ultimately, the anxiety produces opportunistic behavior, like the cheating episode at Spence. According to those interviewed for this article—nearly 100

COMPETITION IS SO FIERCE THAT 'KIDS CRY WHEN THEY GET 96.7 AND NOT 96.8,' SAYS A GRADUATE.

current or former students of twenty private and special-admissions public schools—the Spence affair is not an isolated incident; cheating is widespread at many private schools. And, they claim, it has reached epidemic proportions at highly competitive Bronx Science and at Stuyvesant.

Particularly disturbing is the fact that those who cheat include not only the lazy and the disaffected but also the brightest and most conscientious students. Clearly, cheating is no longer the problem of a few troubled individuals but the result of the pressures affecting everyone. The great majority of the students interviewed said they look on cheating as a practical, not an ethical, issue.

Because of their heavy work loads, most students copy homework from friends—a timesaving device, more convenience than connivance. Having got used to this kind of copying, they look upon comparing answers during quizzes and certain forms of plagiarism as, at most, minor offenses.

"Everyone does it," says one recent Collegiate graduate. "It's like cheating on your income tax."

Many of today's students believe that a certain amount of dishonesty is an inevitable part of modern life. They talk about the cheating that students get away with at college—copying papers from fraternity files, hiring ghostwriting services to produce essays, smashing rivals' experiments; they talk of "big donor" admissions policies and of dishonesty in the country's highest institutions, from West Point to the White House to Wall Street. "When E. F. Hutton cheats," says one student, referring to the recent check-kiting scandal at that firm, "people listen."

But unlike students of an earlier generation, who rebelled against the perceived injustices of their times, students today embrace the system—its values and methods—not because these kids are inherently more selfish but because of the effects of extreme pressure. When Aaron Retica supported affirmative action in his sophomore-class debate at Hunter College High School in 1981, 90 percent of the class supported him. Arguing the same side in his senior year, when the competition for college admissions was at its peak, he found that the majority had turned against the idea.

"All the values boil down to pragmatic values—what something gets you," says one former Allen-Stevenson student. "Cheating gets you something. Not cheating gets you nothing—except something very intangible, something not marketable or salable. It's just like economics—balancing cost, risk, and value."

VIRTUALLY ALL THE schools profess concern about the extraordinary tensions their students are under. But because the performance of the schools is evaluated by parents and alumni largely on the basis of college-admissions records, the schools must walk the fine line between defusing pressure and ceasing to motivate students. It can hardly be coincidental that those schools with the most successful college-acceptance records are also among the best-endowed schools in the city.

Not all schools are as competitive as the top ten. Indeed, many New York private schools offer curricula that are either less demanding than those of the top-name schools or not so strictly geared to the competitive college-admissions process. They cannot match the college-entry records of schools like Horace Mann, but they do prepare most of their graduates for excellent (if not Ivy League) universities. And their best students have at least one advantage over their counterparts at the more competitive schools. With their thirst for diversity, colleges like Harvard and Yale are especially receptive to qualified students from unfamiliar schools.

Still, students and parents alike complain about the hierarchy of "tracking systems" (class divisions based on academic performance) and about counseling support whose generosity depends on a student's college prospects. Youngsters point to a constant stream of seminars, practice tests, exhortations, and warnings that belie the official policy of moderation.

These pressures reach their peak in the highly competitive special-admissions public schools, where the system is stripped of its polite veneer. Outside the counseling office of Bronx Science, pictures of last year's graduating class are posted, along with the college each student is attending. "The first lecture of my first day at Stuyvesant, my teacher told us, 'If you don't plan on getting into a top college and getting top grades, don't bother coming to my class,'" says one student. "And he turned out to be my easiest teacher."

Stuyvesant principal Abraham Baumel recognizes that young people are feeling extreme pressure, but he believes it is peer-generated—the outgrowth of expanded college opportunities and changing expectations among students. "When I was a teacher at Bronx Science in the early sixties," he says, "the Ivies were perceived as rich-kid schools. Fifty percent of our classes went to colleges in the city—Fordham, City College; another 25 percent went to the state university." Today, however, students' perceptions have changed. Stuyvesant now sends nearly as many students to Harvard as Exeter does. "We don't have to push these kids to go to these colleges," says Baumel. "Our main problem is keeping them from taking too many advanced-placement courses, from taking on too much."

Just placing 2,600 of the city's brightest, most motivated young people under the same roof is bound to create substantial pressures. "The competition for grades is incredible," confirms Paul Lee, who graduated from Stuyvesant last year. "Especially at the top. When the mean grade average is in the nineties, every tenth of a point makes a difference to your class ranking. Kids cry because they get a 96.7 instead of 96.8."

Competition is not limited to grades. "Our students included 55 National Merit semifinalists last year," says Baumel. "They swept the three top prizes in the citywide playwriting contest, and first place in a state math contest. We have chess champions and some 30 student publications (the kids think it looks good on their transcripts that they're editor of such-and-such journal). Whatever it takes to get into a prestigious college—you name it, they'll do it."

THE DARKER SIDE OF THESE achievements involves hours of work added to long, interborough commutes, fragmented social lives, and anxiety over grades and test scores. "Most of these kids come in here big, successful students," says Stuyvesant counselor Ron Cancemi. "Many of them never got less than 95. They're leaders, used to carrying their classes without cracking a book. Now, suddenly, they're in a new ball game for the first time, surrounded by others just like them. Maybe they discover they've got lousy study habits. They don't get 100s anymore. Their egos and self-images suffer."

Even by itself, such loss of self-esteem can lead to alcohol or drug abuse, anorexia, or burnout. When combined with a pressured or unstable home life, the effects can be tragic. One Stuyvesant senior tried suicide in her sophomore year because of family problems but also because of pressures at school. "They were all wrapped up together," she says. "I had a lot of trouble when I first came to Stuyvesant because no one pays much attention to you and it's easy to get distracted and fall behind. But once you fall behind at Stuyvesant, it's almost impossible to catch up, and when I began to fail—I'd never failed at anything in my life—my parents didn't understand, which just made it worse at school."

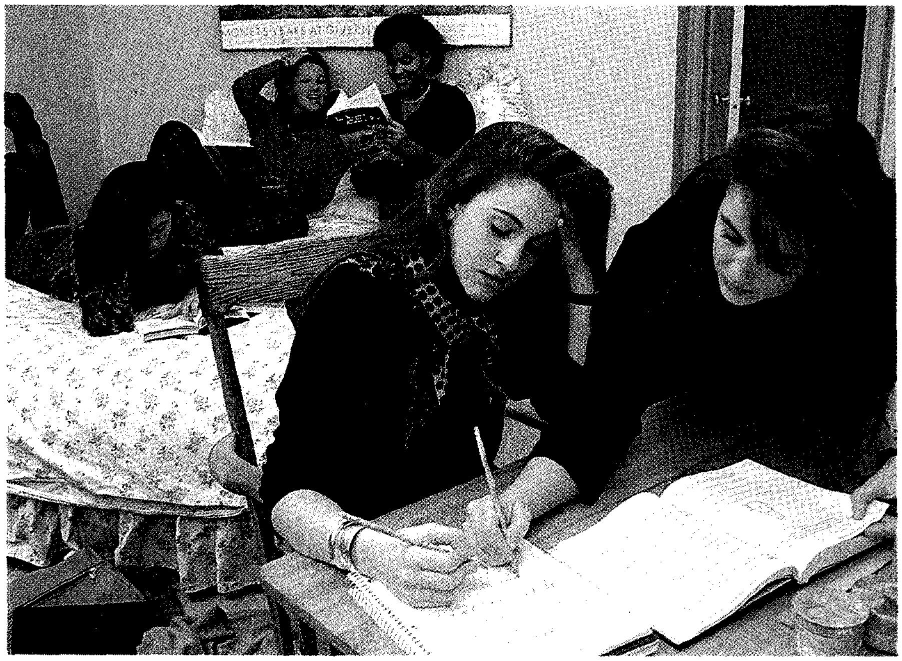
Her case isn't unique. "All my friends at school have tried to kill themselves," she says, "and I'm not talking about all the students who walk around crazed or angry or with their nose in a book."

Cancemi, Stuyvesant's counselor, disputes the frequency of these attempts, as well as the reasons behind them. But he does confirm that a student killed himself last year only hours after taking his SAT exams, and he worries that students in general are too focused on their academic careers. "It's mainly a question of getting them to see things in perspective," he says, "of giving them something besides school to latch onto. When you can make them understand that there's more to life than getting into MIT, they usually adjust pretty well."

Unfortunately, Cancemi is one man serving 2,600 students. Even if students decide to ignore their classmates' prejudices against psychological counseling, they may not be able to get to see Cancemi for weeks. While the counselor sees as many as 200 students during the year, he estimates that five times as many may need his help.

What worries educators most, however, is the pace of the curriculum at the most competitive schools. Jim Jacob, director of admissions at Collegiate, believes that if a student needs tutoring, the admissions office may have made a mistake—a mismatch between the ability of the student and the requirements of the curriculum. But when large numbers of students seem mismatched, one suspects that the requirements of the curriculum may not be realistic.

A tutor affiliated with several top New York schools believes this to be true. "The curriculum moves too fast," he says. "The students don't have time to reflect on the material, to grasp the concepts underlying the vast amounts of information they must learn. The ones who are able to, learn by memorization; they become good at taking tests, dealing with pressure. The ones who have even slight verbal problems are forced to rely on extra tutoring. But in either case, the student loses, or never develops, his love of learning."


MAKING IT: *Nightingale student Margaret Rieger (right) with her sister, Elizabeth, and friends.*

Tutoring a student already burdened with three, four, or five hours of homework leaves him no time to pursue interests outside the classroom. And, of course, being unable to develop personally or socially leaves him even more vulnerable to pressures at school.

Even without tutoring, many of today's students lead remarkably structured lives. Horace Mann president Inslee Clark marvels at his students' schedules—schedules that often include long commutes to the Bronx school. "Sixty-five percent of our students are involved in after-school athletic programs," he says. "That means another two to three hours, and if they're in a competitive sport like football, that means Saturdays as well."

What's more, since colleges have been stressing that students show a diversity of interests, almost all students engage in extracurricular activities, from political clubs to theater groups. Add SATs and SAT prep courses (which almost all students take), counseling, recruiting seminars, college applications and interviews (not to mention extremely competitive social lives), and students often find themselves saddled with calendars that would daunt many high-powered executives. They're left with little time for reflection, and much less for examining whether the goals they're so busy pursuing are what they really want.

As these children feel more and more beleaguered, Spence's Gilbert believes, they get less and less help from the traditional support systems—church and home. Few students are devout, and careerism and divorce have diminished the role of family life. Futher compounding these problems are the lack of safe, public recreational facilities in Manhattan and the accessibility for many students of alcohol, drugs, and glitzy nightclubs. Indeed, some students believe that college has taken on such importance because it provides a focus for lives otherwise out of control.

ALARMED BY THESE trends, Dalton's administration has written a position paper that headmaster Dunnan hopes will help redress the balance between the kind of "power" education that focuses on external goals—"praises and prizes"—and a humanist tradition that encourages the student to question himself and his place within his community and culture.

Dunnan may be fighting a losing battle. For it is precisely those institutions—community and culture—that today view college as a commodity and that generate the values the children have made their own. Living in New York with such a rich mix of successful private-school parents cannot fail to create enormous expectations and anxieties among the young. Dunnan says, "While many of [Dalton's] parents would never consider putting pressure on their kids, their example is so awesome that students look to us as certifying agents."

Dalton doesn't disappoint these students. Between 1982 and 1984, two of every five Dalton graduates went to Ivy League colleges, most of them to Harvard, Yale, and Brown. "The ludicrous thing about all the pressure," Dunnan says, "is that every one of our students gets into a good college."

The tragic thing—the thing Dunnan says he is campaigning against—is that in the process many youngsters are losing their enthusiasm for learning, treating

Photograph by Louie Psihoyos/Contact Press Images.

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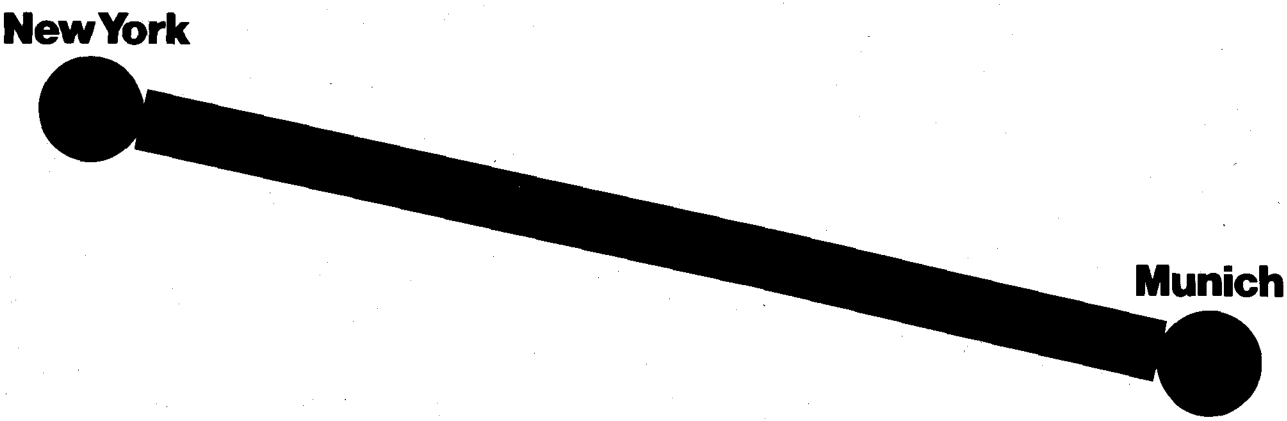

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SCHOOL OFFICIALS WORRY ABOUT THE 'LOCKSTEP SORT OF LIFE' STUDENTS ARE FORCED TO LEAD.

education as an expedient, and choosing colleges that may well be inappropriate to their interests and abilities.

"I applied to Wisconsin because it has one of the best writing programs in the country," says Jenny Lumet, who graduated from Dalton in 1984. "But because it's not on the list of 'hot' colleges, no one could understand why. I mean, Harvard is the greatest school in the world to graduate from, but it may not always be good to go to."

This fast-track mentality, the belief that the path to success is paved with the diplomas of prestige schools, continues to affect students' choices well beyond college entrance. Victoria Ball, head of career-planning services at Brown, believes that attitude is responsible for students' going into so-called hot professions like consultancy, computer science, and investment banking.

"It creates an image that these are the things you have to do to be successful," Ball says. "But when you look at what these careers really entail on a day-to-day basis, you see that you're channeling a lot of people into jobs that they shouldn't be doing."

Ball has started a series of seminars at Brown to illuminate the differences between the reality of certain status jobs and students' perceptions of them. "They get so many pressures from peers and parents to have this lockstep sort of life," she says, "that many students feel like failures if they don't apply for competitive jobs. It's an extension of the mentality of getting into the right school, or if you're from New York, of getting into the right kindergarten."

INDEED, THE FAST TRACK appears to be lengthening at both ends. In the last few years, the pressure to get into the right grade school has been superseded by the pressure to get into the right nursery school. "The mothers of today's very young children are a new breed," says Mary Young, president of the Parents League. "They're knowledgeable, hyper, and they have a very narrow agenda."

That agenda—that rigid formula for success—accounts for much of the extraordinary pressure afflicting students, according to educators at all levels. Last year, it was harder to get into Horace Mann nursery school (more than 500 children applied for 62 places) than it was to get into Harvard. It's not uncommon for three- and four-year-olds to be tutored for entrance examinations and dragged to as many as eight interviews.

"It puts youngsters under an enormous strain," says Howard Johnson, head of the Independent Schools Admissions Association. "The kids show up at interviews hyped-up, tense, on edge. The whole experience becomes the kind of thing that makes kids do things they would never otherwise do, which is a turnoff to the school."

And all that apprehension is unnecessary, Johnson says, for there are places available to all applicants in quality nursery schools, and admissions officers at the competitive grade schools do not accept or reject children on the basis of what nursery school they attended.

Still, parents remain convinced that their children's college prospects are substantially improved with entrance into a handful of competitive private schools. And they *appear* to be right. In recent years, the ten best-known New York independent schools (plus St. Ann's) have sent about seven times as many students to Harvard, Yale, Princeton, or Brown as did the 40 or so other New York private schools whose college records are noted in Porter Sargent's *Handbook of Private Schools.*

CONCERNED: *Dalton headmaster Gardner Dunnan.*

THE TROUBLE WITH THIS kind of analysis—and indeed with much fast-track thinking—is that it confuses cause and effect. Students are not accepted at prestigious colleges because they attended Brearley or Collegiate; they are accepted at Brearley or Collegiate because they possess qualities that help them perform well in the competitive college-admissions process. Accordingly, the criteria for entrance into Dalton's kindergarten, as outlined by admissions director Chris McDermott—"fine-motor skills, language development, sociability, and, eventually, ERB test scores" —translate nicely into the criteria for entrance into Harvard, as outlined by Fisher: "academic aptitude, self-expression, leadership, and SAT scores."

But the more a school is perceived to be a vehicle for success, the larger its applicant pool will become and, ultimately, the more selective it can afford to be. Duke converted its 10 percent increase in applications last year into a gain of nearly 20 points in the average SAT score for the fall freshman class (to about 1,289). The same upward spiral has been occurring at Brown since the early seventies—and it has been happening at the more competitive private schools in New York.

Many private schools—not all of them highly competitive—have excellent faculties and facilities. The advantage the elite schools have is the quality of their talent pool. There are no free rides to the Ivy League. Shoehorning an unqualified child into a demanding school by tutoring, pull, or persistence will not guarantee a trip to Harvard. It will, however, almost certainly produce years of anxiety and misery, the likelihood of continued tutoring, an antipathy toward learning, and an impaired self-image. The tragedy is that parents ignore the availability of other schools in which that same student would flourish, spurred by realistic goals and manageable competition. ■

Photograph by Louie Psihoyos/Contact Press Images.

THE BOOK ON JONI EVANS

SIMON & SCHUSTER'S FRENETIC PHENOM

BY DINAH PRINCE

DICK SNYDER, CHAIRMAN AND CHIEF EXECUTIVE of Simon & Schuster, Inc., woke to the excited face of Joni Evans, the new president of Simon & Schuster's Trade Book Division. The night before, Snyder and Evans had gone as husband and wife to see Lily Tomlin's *The Search for Signs of Intelligent Life in the Universe,* on Broadway. They had then returned to their Upper East Side townhouse and retired to the master bedroom. While Snyder slept peacefully, Evans lay awake beside him, scheming to turn the show into a book. Snyder woke at 7 A.M. and found himself in a business conference.

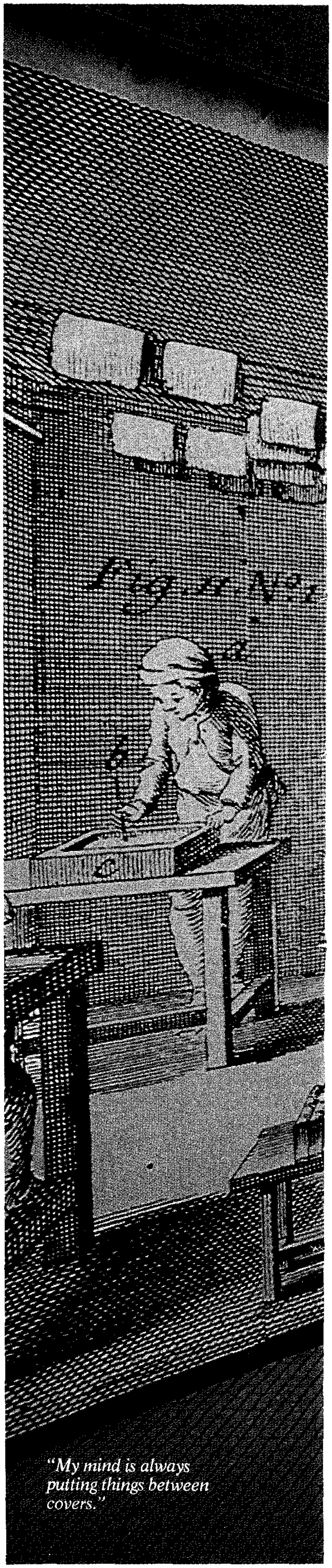
"Listen, how about that as a book?" said Evans to Snyder.

"Listen, how about some orange juice?" said Snyder to Evans.

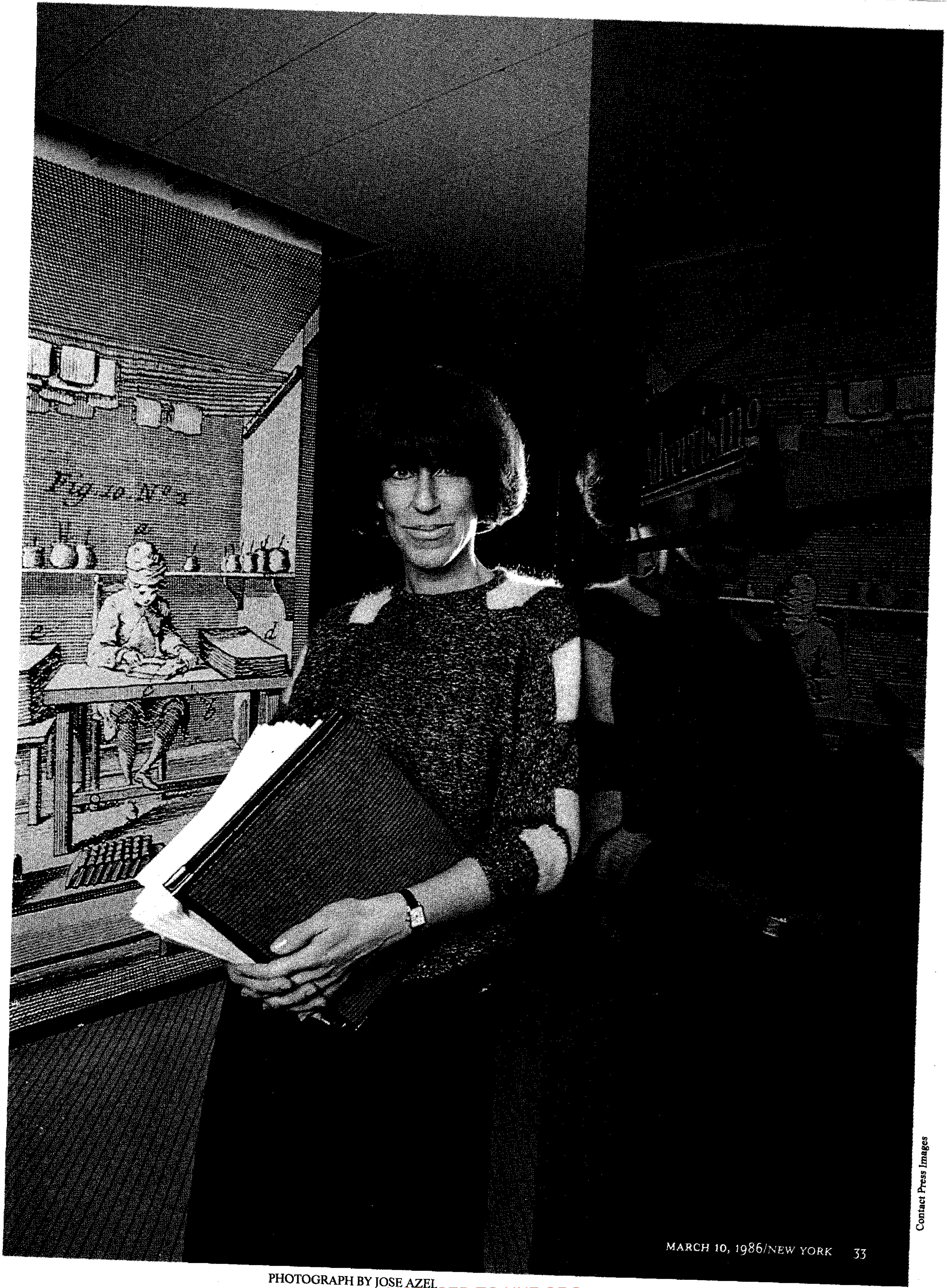
Later that morning, Snyder and Evans arrived at Simon & Schuster, the publishing house that may be the hottest and largest but is indisputably the most aggressive. Snyder, who is considered the most aggressive man at the most aggressive house, disappeared into a huge corner office and went about the business of a CEO. At the opposite end of the floor, Evans stepped into a smaller room with white walls. She picked up her phone and went after yet another new book. Within the week, she was courting Jane Wagner, who wrote *The Search for Signs,* and her agent, Sam Cohn, over lunch at the Russian Tea Room.

"My mind is always putting things between book covers," Evans says.

Joni Evans is a publishing whiz with a fierce and quirky personal style. Her passion for her work spurred her to become a



"My mind is always putting things between covers."



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PHOTOGRAPH BY JOSE AZEL

ELECTRICITY: *To those who know her well, Evans can be a "stand-up Jewish comedienne," a "bundle of nerve endings," and "Daddy's little girl"—all packed into one smart size 6 of high-voltage ambition.*

major power at one of the world's largest publishing houses. Her passion for her boss led her to marry him on a lunch break. She is both shrewd and naïve, coquettish and hard-nosed. Colleagues marvel at her endless energy and enthusiasm. Her husband grumbles at her unrelenting capacity for work.

"I'm much better than I used to be," she says apologetically. "I'm better, I really am. I'm almost normal."

Evans is a lean woman who drinks diet sodas and spouts superlatives that sound like book-jacket blurbs. She drives to work on Mondays in a black 1985 Mercedes with her radio blaring rock and roll. Authors say she often fails to take the time to announce herself when she telephones. Others have noted that she signs her business communiqués "Love...." Once, during a meeting with Susan Brownmiller, Evans stepped from behind her desk and did a Richard Pryor routine about snakes. Another time, she rescued Joseph Goulden from an urge to scrap his book about the New York *Times* by cooking him veal parmigiana.

"She's definitely a stick-shift personality," says Michael Korda, Simon and Schuster's editor-in-chief.

Evans has many modes of operating. At times, she speaks with the coy sweetness of a little girl. In her office one afternoon, she showed a visitor photographs of Simon and Calvin (not Schuster), her two giant schnauzers, and cooed, "Oh, lookie." Other times, Evans talks like a longshoreman.

"She's got savvy and... will unleash a few, you know, 'F--- you, Woodward! You're a moron!' " her friend Bob Woodward says. Those who know her well describe Evans as a "stand-up comedienne," a publisher who "has got a lot of good Jewish mother in her," the "right hand of God," "a bundle of nerve endings," and "Daddy's little girl." She may well be all those things packed into one smart little size 4 of high-voltage ambition.

"One characterization of her is that she can't sleep, her teeth curve back, and she swims all night," says author Stephen Michaud, "and I say this with admiration."

MANY PEOPLE HAVE TROUBLE DISTINGUISHING Evans from the man who is both her boss and her husband. Dick Snyder is considered a terror of sorts in the book business—an image Evans dismisses as simply a reaction to his deep, resounding voice and no-frills way of expressing himself. Two years ago, *Fortune* singled him out as one of the toughest bosses in the country. An executive at another house recently described him as the "Qaddafi of publishing." Snyder, 52, is known for his commercial bent and is credited with whipping Simon & Schuster into a big business. As the myth goes, employees who can't work at peak capacity do not last long there. One editor who left says the company lacked "camaraderie" and was "uncomfortable."

Evans readily admits that the company is tough on employees, but she says that S&S actually has "the least turnover of any book-publishing company." The house, in fact, has an inner circle of well-paid editors and executives who have stayed for up to 25 years.

"Everyone who works here will tell you how, from the outside, Simon & Schuster is like watching *Dynasty*," says Evans. "Everyone is always saying, 'Did you hear how *this* person is doing *this* to *that*?' When you come inside, you find out this is the most supportive, warm, with-it house in the world. And everyone is a team and a very loving and supportive one."

JONI EVANS HAS THRIVED IN SIMON & SCHUSTER'S INtense atmosphere: becoming director of subsidiary rights in 1974; associate publisher in 1976; Mrs. Richard Snyder in 1978; publisher and editor-in-chief of her own imprint, Linden Press, in 1979; and president of the S and S Trade Book Division in 1985. At 43, Evans is one of the top women in publishing. In addition to putting out Simon and Schuster's trade (general interest) books, Evans oversees two of the company's imprints: Linden Press and Touchstone Books. Her authors now include Joan Didion, Jane Fonda, and Graham Greene. Last year, the division generated $48 million in sales, with $6.1 million in pre-tax profits. This year, Evans projects sales will be $49 million, with $7.7 million in profits. She is perfect for Snyder. She keeps her eye on the bottom line. She is well liked and well respected. She has an instinct for what is hot, and she *has* to win.

"So many people hate Dick," says Liz Smith, a friend of the couple's. "I think that she's the good cop and he's the bad one, and I think it's quite deliberate, and they may accomplish a lot by squeezing people between this philosophy."

Agents, authors, S&S staff, and members of rival houses have called Snyder's decision to make Evans head of the company's flagship division a brilliant move. For the last two years, Snyder has been immersed in parent Gulf & Western's expansion, so Evans's elevation gives Snyder a pipeline to Simon & Schuster's daily operations and to the workings of its editorial board. Evans also gives a house that is often seen as overly commercial a certain amount of literary presence.

Last September, when Jack Romanos, president of S&S's Trade Publishing Group, announced Evans's appointment, she moved up from her Linden Press office on the twelfth floor and lunged into the process of "Lindenizing" S and S—which meant devoting undivided attention to the details of every book. The imprint, named after a grove of trees on the Snyders' 75-acre estate in northern Westchester, had published an eclectic list of about fifteen books a year. With the release of such books as *Gerald's Party*, by Robert Coover, and *The Debut*, by Anita Brookner, Evans's imprint was gaining a reputation as an S&S version of Knopf. Authors describe the Linden experience as intimate, intense, commercial, and literary.

"You got such personal attention there it was a little like going back to the nineteenth century," says Linda Bird Francke, who wrote *Growing Up Divorced* for Linden and collaborated on Rosalynn Carter's *First Lady From Plains* and Geraldine Ferraro's *Ferraro: My Story*.

Authors who might not necessarily choose to write for S&S published with Linden Press. "I'm skeptical of these large publishing houses," says Coover. "Their decisions tend to get made in the end by accountants. She didn't run Linden that way. She was able to take on a small number of books each year and do a marvelous job bringing them out. They were *books;* they weren't just marketable items like toothpaste. If she can take that attitude to a larger company—well, it'll be quite a feat."

Evans has already made changes at Simon and Schuster. She promptly cut the editorial board from 21 members to 13. She held the company's first "think tank" session, in her home. She trimmed the budget. She had contracts canceled on a slew of faulty copying machines. She ordered a new storage system built so manuscripts no longer had to be stacked up in the halls. She moved to computerize the house. She spurred ongoing office renovations. And she eased the company's tempo.

"There's been a rush getting books out and we're relaxing that time," Evans says. "We'll still do the same amount of books"—150 a year—"but we'll change the schedule so that the birth time, which was shrinking down to six months, so that you had a premature baby, is going to be full-term."

One thing she did right away was order new business cards and stationery. When they came in, Snyder recalls that Evans showed them to him with great pride. In her exuberance, she had given herself the wrong title.

"She has them as 'President of Simon & Schuster, Inc.,' and that she *ain't,*" Snyder says. "Joni's president of Simon & Schuster's Trade Book Division. Also, she's not authorized to make up cards. We have a whole department that does all that. *Only* Joni would go out and do it. Now they all go in the wastepaper basket and we charge it against her."

JONI EVANS WAS BORN JONI GOLDFINGER IN WASHINGTON Heights on April 20, 1942. Her father ran a successful textile business on Canal Street. Her mother, the daughter of a prosperous architect from Missouri, made a life of lavishing attention on Joni and her older daughter, Joyce. "She always thought we were Rita Hayworth," Joyce recalls.

In the summers, the two daughters went to camp in Vermont. Evans says she first became aware of her competitive spirit at seven, after she won a rowboat race across the camp's lake. "I had ripped my hands completely," she remembers. "I had blisters on both hands and I didn't even notice."

The family later moved into an ultramodern house in Larchmont. Evans placed in regional golf tournaments. She wore a ring that belonged to the captain of the Mamaroneck High School football team. And she drove a white Jaguar convertible.

After an indolent high-school career, Evans discovered her passion for books at the University of Pittsburgh. When she graduated, in 1963, she got a job as a secretary for the book editor at *McCall's.* "And I knew from the first evening I worked late that I was always going to work late," she says. "There was a high that I felt about work that I had never felt."

While Evans's parents seemed disappointed by her determination to go to work, her bosses at *McCall's* admired her nerve. John Mack Carter, the magazine's editor at the time, says, "Everything about Joni was streamlined. She *still* reminds me of the old hood ornaments on those sleek Mercury and Zephyr cars. Her haircut, her body, she's just built for speed. And that, with intelligence, translates that she just went straight ahead."

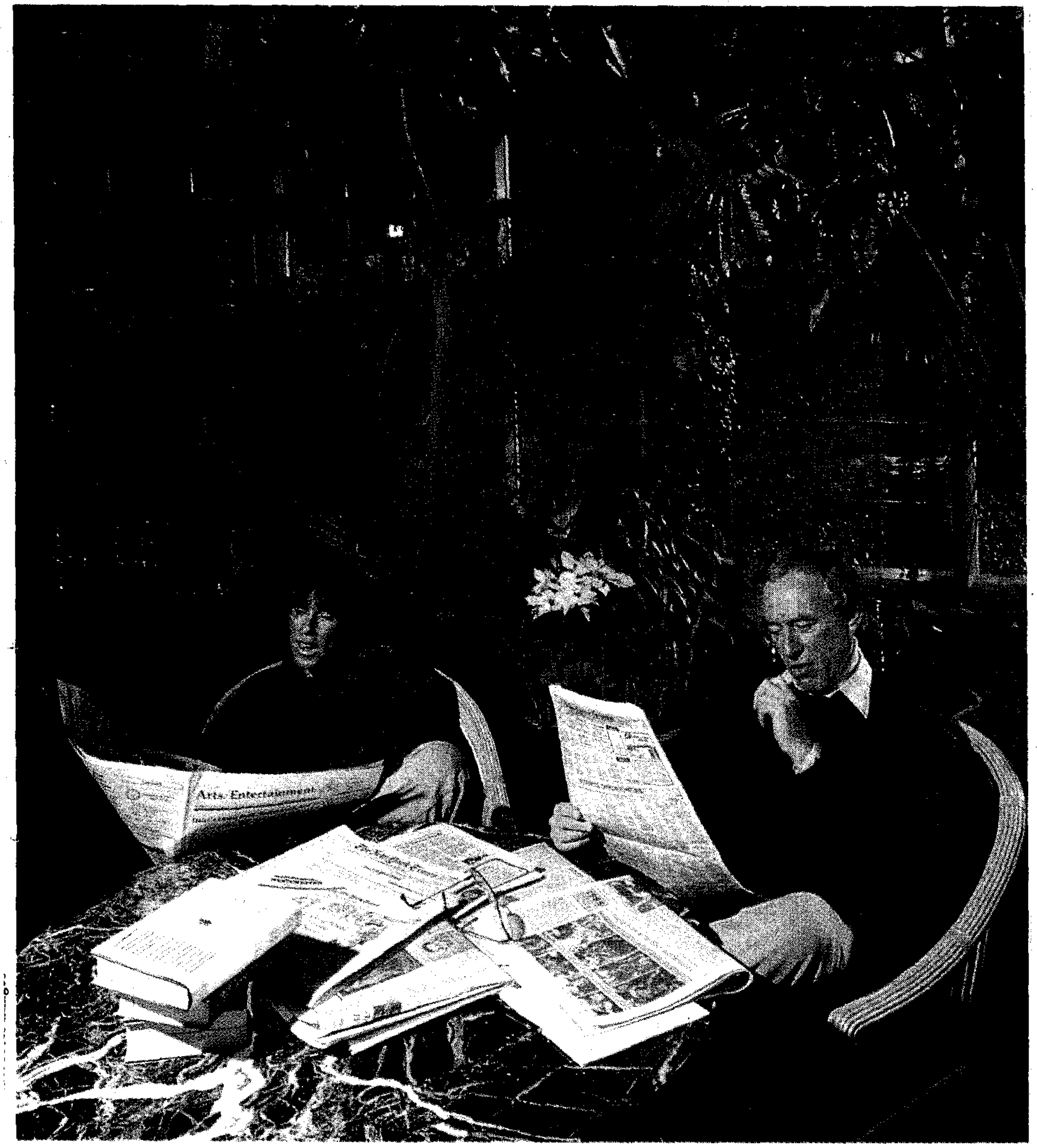
In 1967, Joni married Richard Evans, a nephew of Howard Moss, the poetry editor of *The New Yorker.* For six months, while Evans got his business degree at Harvard, Joni lived in Boston and played housewife. She also began writing and editing for *The Writer* magazine, and reading manuscripts for the Book-of-the-Month Club and literary agent Sterling Lord.

The next year, the couple returned to New York, and Joni took a job as "the manuscript girl," reading for five editors at William Morrow & Company. She lived in an Upper East Side co-op across the courtyard from her sister's co-op. Joyce says, "My dining room faced Joni's terrace, and she would come out in the morning to show me what she was wearing. And I'd go, 'No! Black, do black!' "

At Morrow, John Willey, the editor-in-chief, became her mentor. He sent her home with manuscripts by Nevil Shute, Morris West, Mary Stewart, and Erle Stanley Gardner. On Monday mornings, she and Willey met to compare notes. "In the beginning, I had 30 notes and he had 400," Evans says. "He showed me how to turn a manuscript into gold."

As a junior editor in the early seventies, Evans eyed Clay Felker's stable of contributing editors at *New York.* "That was where the writers were happening," she says. One afternoon, she took Willey to lunch at the Prince George and told him that Morrow needed to get hot new writers. He said, "Joni, let me reverse the question. Why don't *you* get them?" Evans remembers.

In the days that followed,



AT LINDEN FARM: *"We had a passion for the business and developed a passion for each other,"* says Snyder.

PHOTOGRAPHED BY LOUIE PSIHOYOS

OFFICE MARRIAGE: *Snyder had a few complaints. "Every time I told her she was wrong in business, I paid a penalty later at home. I didn't want to work day and night. Joni had the capacity for doing it."*

STRATEGY: *"This is the most supportive, warm, with-it house in the world," Evans says.*

Evans pitched a book about Charles Revson to Gael Greene. Greene turned down the project. Evans interested Andy Tobias, another *New York* writer, in doing the book, and signed Greene to write a novel.

"So, by my first move, I got *Fire and Ice* [by Tobias], and I got *Blue Skies No Candy* [by Greene]," Evans says.

In time, Evans also lured Marya Mannes, Rona Jaffe, Nancy Friday, and Morris the Cat to Morrow. After five years, she was making $17,500 a year. She asked for a raise. She also said she wanted to learn how to sell books. "The subsidiary-rights market was exploding," she says. Both requests were denied. Evans began looking for a new job.

IN 1974, MILLIE MARMUR, THE DOYENNE OF SUBSIDIARY rights, left Simon & Schuster. Dick Snyder interviewed Evans for the job. Over drinks in the Rainbow Room, Snyder told Evans he wanted to double her salary and make her the new vice-president in charge of subsidiary rights. Evans jumped at the offer.

"Good," she remembers Snyder saying. "I have a couple more people I want to interview. I'll get back to you."

Five weeks passed without any word from Snyder. Evans remembers fighting the urge to call him and say, "I don't need your piddling job." At the end of the summer, she finally did call. She remembers saying, "Look, I want this job and I want this job now. If you say no, you'll break my heart. But I have to know *now.*"

Snyder asked her to wait another night. She agreed. Ten minutes later, he called back. He told her she had the job. "Anybody who wants it that badly is going to do very well at it," he said.

Evans proved to be tops at the job. In 1974, she auctioned the subsidiary rights to *The Final Days,* by Bob Woodward and Carl Bernstein. Bidding extended over several days and nights. Finally, the bids jumped to $1.5 million, a Simon and Schuster record. "She got an awful lot of money, and knew how to do it," Woodward says. "I remember Snyder was nervous."

As Evans became more involved at S & S, her nine-year marriage to Richard Evans unraveled. They agreed to a divorce in 1975, and Joni moved into a 30-by-30-foot studio apartment in an East Side brownstone. "We had a congenial and warm divorce, if that's possible," she says. "We went to the same lawyer."

In 1976, at 34, Evans was promoted to associate publisher. She shared the title with Dan Green, who was brought up from the publicity department. They reported directly to Snyder. Now and then, Evans accompanied Snyder to parties. He was getting a divorce.

"I mean, it's such a soap opera, but we fell in love," Evans says.

"We had a passion for the business and developed a passion for each other," Snyder says.

As the romance grew, people at Simon & Schuster began to gossip. Tensions mounted. One night, the couple ended an argument by deciding to "break up, no matter what." Evans went to bed only to be awakened by a knock on her door. Snyder had somehow managed to have four dozen anemones delivered at two in the morning.

"It was a very confusing time for me," Evans says.

In January 1978, Snyder and Evans spent a weekend at Erica Jong's Westchester home. On a whim, they visited a realtor. Snyder asked to see "the best." The realtor drove them to an immense Normandy château with a tennis court and swimming pool on 168 acres, priced at $1.2 million.

"That's it!" Evans remembers Snyder saying.

"Dick, we're looking for a little house in the country for about $150,000—what are you talking about?" she said.

"Why not?" he said. "We'll negotiate."

That winter, Snyder and Evans bought the house and 75 acres for under $200,000. They named their new estate Linden Farm. On the morning of May 17, 1978, Snyder had Evans's schedule cleared of appointments. He buzzed her office and told her he had some business to discuss.

"Well, let's see," he remembers saying. "If you're free for lunch, let's get married."

At City Hall, Snyder and Evans exchanged vows. Snyder's driver was the best man. Outside the Municipal Building, the couple bought clams from an Umbertos Clams truck. After a picnic in the plaza, they took the limousine back uptown.

"We came back to work and didn't tell anybody," Snyder remembers.

Snyder and Evans honeymooned at Simon & Schuster. She gracefully took on the role of "the third Mrs. Snyder," as the housekeepers sometimes referred to her (the "first" was Snyder's mother, the "second" his first wife). In the beginning, Snyder says, Evans fought the idea of having housekeepers at the country home. She insisted on cleaning all eleven bathrooms and preparing meals. She also happily played stepmother to Snyder's ten-year-old son and eleven-year-old daughter.

"I have a total aversion to kids," she says. "I should probably get analyzed. I just hate children. I mean *little* children. The ones I've gotten prefabbed from the most wonderful daddy—and mommy, I guess—are fabulous!"

Evans seemed to thrive on the marriage. Snyder had a few complaints. He says, "Joni had a direct reporting relationship to me and that's impossible. Every time I told her she was wrong in business, I paid a penalty later at home. And that I found difficult. I didn't want to work day and night. Joni had the capacity for doing it. I thought, Eighteen hours is enough."

AT ONE POINT, EVANS SUGGESTED THAT THE MARriage would benefit if she moved to another publishing house. For Snyder, that was out of the question. "She was too valuable, and we have such competitive personalities," he says. "If she went to some other place, how could we . . . what would we do? Have hidden rooms and hidden desks and hidden manuscripts? We couldn't function."

In 1979, Snyder arrived at a solution. He gave Evans her own hardcover imprint and moved her to an office on another floor. She named the new publishing house Linden Press. The move was a sort of exile. "It was very scary and lonely," Joni says. "It was just me and a secretary and that was it. And when I saw a good book, I'd call my mother and say, 'What do you think about that?' She'd say, 'Nooo, no. I don't see that.' And that was my marketing staff."

The first book she published under the new imprint was *The Old Neighborhood,* by Avery Corman, who had written *Kramer vs. Kramer.* The novel hit the New York *Times* best-seller list. For five years, Evans published everything from a cat-care book to the story of a mass murderer. She slipped out of bed one Monday morning at four to call England and bid for Anita Brookner's *The Debut.* Evans had a deal before sunrise in New York. She built Linden Press into a $10-million business with a 28 percent pre-tax profit.

She hustled and cajoled and promoted a quarter of the imprint's books onto the *Times* best-seller list. Among the most successful were *Queenie,* by Michael Korda; *Last Wish,* by Betty Rollin; *The Sicilian,* by Mario Puzo; *First Among Equals,* by Jeffrey Archer; *Powerplay,* by Mary Cunningham, with Fran Schumer; *Knock Wood,* by Candice Bergen; *Having It All,* by Helen Gurley Brown; and *Dutch Shea Jr.,* by John Gregory Dunne.

In the spring of 1983, when Cunningham's story of the Bendix affair went up for auction, Evans was outbid by another house. But after lunch with Evans at the Four Seasons, Cunningham decided to go with Linden for less money.

"I was sympathetic," Evans says. "I, too, was married to the boss."

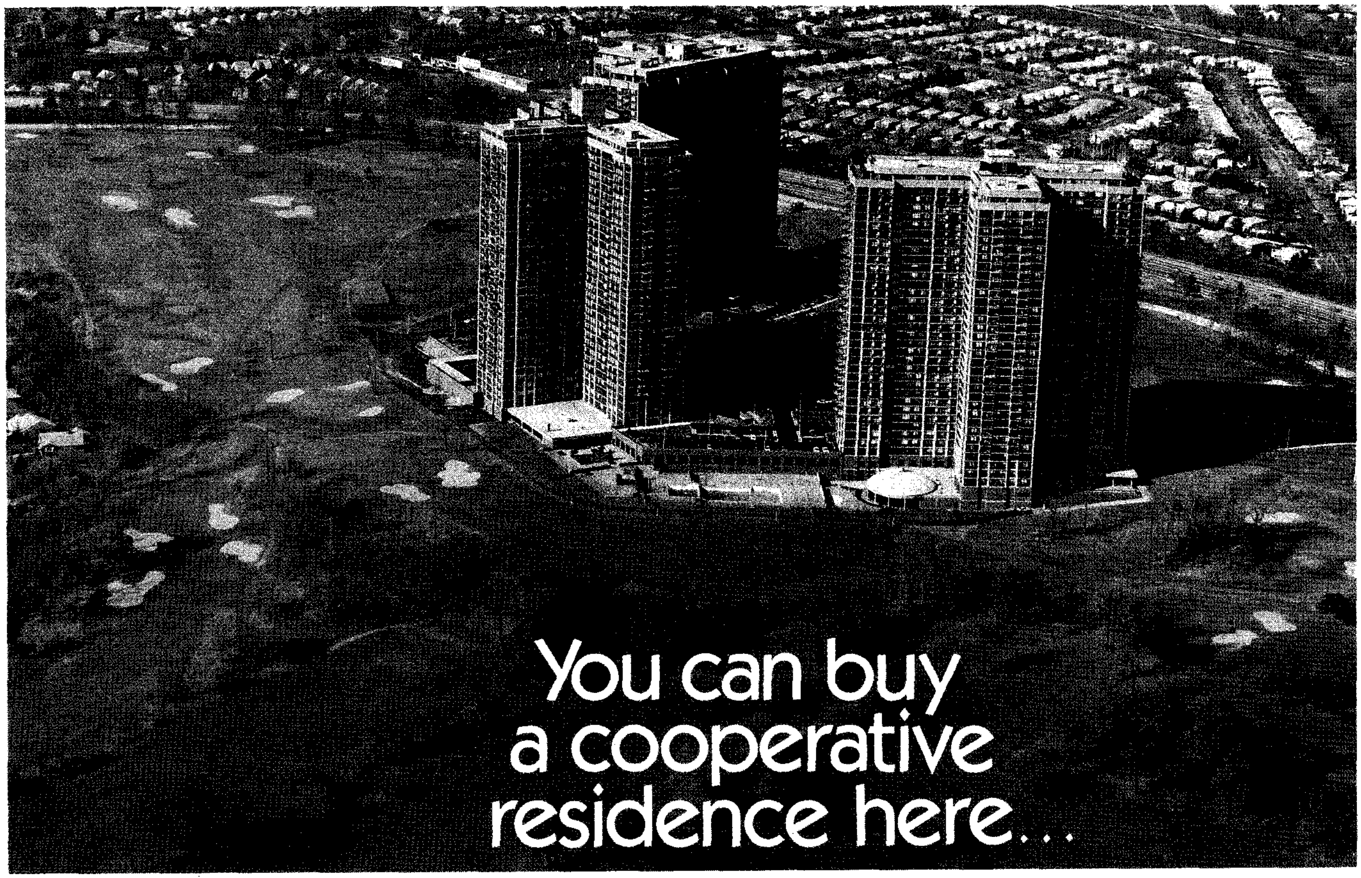
After Eddie Murphy became a hot property, Evans signed him to do a book. When author Ann Beattie showed signs of discontent with Random House, Evans picked her up. The same season that Jacqueline Onassis tried to persuade Calvin Klein to do a book with her, Evans courted the designer. She had him to dinner at her townhouse along with their mutual friend Liz Smith.

"I was amazed at dinner," Smith says, "because she was even more dynamic and aggressive than Dick in trying to talk him into this."

In addition to luring big-name authors, Evans gambled on little-known writers. She published the first efforts of a handyman from North Carolina and a nurse from Long Island. She signed a team of news reporters to write about mass murderer Ted Bundy, and she stuck with the project even after four other books on the subject beat hers to press.

AUTHORS OFTEN TALK OF EVANS'S IMMEDIATE INvolvement with their books. If she got a portion of a manuscript, she usually read it and got back to the writer within 24 hours. Several authors recall how she bucked them up by phone. Agent Mort Janklow says, "She understands how lonely and anxiety-ridden the life of the average writer is. Somebody working in a room, alone, facing a blank piece of paper every morning. And the most brilliant of them and the most successful of them agonize over 'My God, can I ever do it

TOP GUNS: *Evans, along with editor-in-chief Michael Korda (left), is part of Simon & Schuster's inner circle of well-paid editors.*



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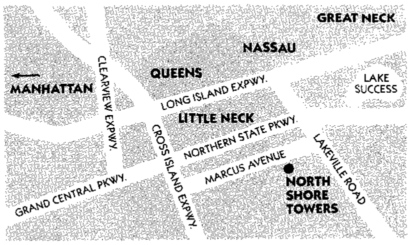


APARTMENTS	FROM
Studios	$129,500
1 Bedroom	143,500
Convertible 2 Bedroom	226,900
Full 2 Bedroom w/2½ Baths	373,800
Full 3 Bedroom w/3½ Baths	541,500
Penthouses	817,500

NORTH SHORE TOWERS

DIRECTIONS FROM MANHATTAN: Grand Central Pkwy. (Northern State Pkwy.) eastbound to Lakeville Rd. south exit 25. Right onto Marcus Ave. continue to community entrance on left.
OR: L.I.E. to Lakeville Rd. exit 33. Right on Lakeville Rd. to Marcus Ave. (just past Northern State Pkwy.) Right on Marcus Ave. & continue to community entrance on left.

FROM LONG ISLAND: Northern State Pkwy. or L.I.E. to Lakeville Rd. south exit. Left onto Lakeville Rd. to Marcus Ave. (just past Northern State Pkwy.) Right on Marcus Ave. & continue to community entrance on left.

THE COMPLETE OFFERING TERMS ARE IN AN OFFERING PLAN AVAILABLE FROM THE SPONSOR

TOUGH EDIT: *One author says that as Evans criticized portions of his manuscript, she kept using the word "yuck." To underline her point, she sometimes stuck her finger down her throat like Joan Rivers.*

again?' She somehow senses that; she's always there with the phone call, with the touching base."

Evans calls each manuscript that comes in "my book." She says, "This book means as much to my ego as it does to his or hers." For some authors, that attitude is comforting. For others, it makes the editing harder. Susan Brownmiller, whose showdowns with Evans required an outside mediator, says, "I'm not used to getting such a close reading. It was very unusual for me, very intense." Betty Rollin remembers wishing that her intimate editing sessions with Evans would never end.

"You felt her heart stop on the other end of the phone when a paragraph worked," Rollin says.

"The whole thing was very familial," says Linda Bird Francke. "Working with Joni and Linden Press was as if a group of friends were sitting around, and instead of gossiping, they were producing a book."

One author says that as Evans criticized portions of his manuscript, she ruthlessly used the word "yuck." To underline her point, she sometimes bent forward and stuck her finger down her throat like Joan Rivers.

"She doesn't mince at all," the author says.

With a special reverence for the bottom line, Evans often pressed authors to be more commercial. Former Linden editor Marjorie Williams remembers Evans's phrase "Yes, it's good, but it can be made 12,000 copies better."

Evans suggested that Francke add specific advice to her book about children and divorce. "That's immediately what all the reviewers picked up on," Francke says. Evans told Jeffrey Archer that "the American imagination could stretch as far as three heroes, not four." In the British edition of his *First Among Equals,* there are four main characters; in the American book, only three. She convinced Robert Coover that readers would balk at his continuous block of text in *Gerald's Party.*

"She put it, 'What do you do when you've got to get up to pee and you can't find your place?' " Coover says.

After Coover agreed to allow some half-line spaces, the production department demanded that the book have full-line breaks to make the pages uniform. Evans backed her author. "She fought for that for me," Coover says. "She understood it—a literary point over book production."

ONE AUTHOR RECALLS THAT EVANS USED HER close relationship with Snyder to finesse certain situations. "If you put her up against the wall on something, she could always say, 'I've got to talk to Dick,' " the author says. "And she could say, 'Dick said this,' or 'Dick said that.' There was no way of second-guessing her. Dick had such a reputation for being such an autocrat. If she did something to get him to agree, you were indebted to her. If she couldn't, then everybody understood, because he was king."

At the end of the day, Evans's office always seemed to be the one that drew people for a glass of wine before they left work. Her day never seemed to end. There were more manuscripts to read. More publishing parties to attend.

"Work is just delicious," she says. "It's not like work. It's just wonderful. Maybe people feel that way about their children. I feel that way about my colleagues and my authors—they're like my family."

Beyond her immediate "family" at S&S, Evans enjoys a string of people with eminently droppable names—from Nora Ephron to Robert Dole—that publishing weaves into her life. A number of her friends consider her to be a kind of hot line to the latest action. Liz Smith describes her as "a great gossip." Woodward once suggested that Snyder and Evans ought to put out a tip sheet.

"They'll come down here and I'll never see them, because they're meeting with, you know, I think recently David Stockman, Bob Dole, and four other people who might do a book," Woodward says. "If I talked to Joni now, I would ask her, 'Well, what do you think of this Soviet redefector?' and she'd say, 'Well, I hear he's a double agent.' I could press that and there would be a source—some other Ukrainian defector from the fifties knows somebody who is going to write a Ukrainian-cooking book for Simon and Schuster that she is publishing, and she heard through that channel."

DURING THE WEEK, EVANS AND SNYDER LIVE IN a townhouse near Bloomingdale's. They won't discuss their salaries, but together they make somewhere between $1 million and $2 million. They live accordingly. Their place is furnished in wall-to-wall white and mirrors. Even the dining-room ceiling is mirrored. One author described their decorating taste as glitzy rather than scholarly. Another author compared the task of looking for the bathroom to getting "lost in the fun house." For Evans, the *pied-à-terre* serves as a casual extension of the office. Among the books she edited there was Mario Puzo's *The Sicilian.* "He would take his limousine to my house every morning in his jumpsuit," Evans says. "I'd line up my pencils and he'd line up his cigars."

On weekends, Evans and Snyder actively relax at Linden Farm. The fourteen-room house has such flourishes as fabric walls by Denning and Fourcade (the designers who also brought style into the homes of Henry Kissinger and Oscar de la Renta). The estate has a swimming pool, tennis court, steam bath, screening room, and conservatory. Their bedroom has a ceiling three stories high. A couple prepares their meals. Music is piped throughout the house.

"We're really corny," Evans says. "We listen to your basic Pachelbel."

Recently, Snyder had some Japanese maples planted. Evans describes herself as "a crazed vegetable gardener." She is also passionate about her flower beds. Susan Kamil, the director of subsidiary rights and a friend of Evans's, recalls a season when Evans spent a great deal of time deciding what flowers to plant in a courtyard at the front of the house. "She put them all in and then decided, once they were all in—she hadn't realized—that some had grown inches above the others," Kamil says. "And so she redid the whole thing."

As part of their strenuous leisure, Snyder runs and Evans swims. Sometimes they'll play tennis together for four hours straight. "We're both equally terrible," Evans says. "Actually, he's better, which makes me want to win all the more. In fact, it's because he's better that I win more often. I'm out there killing myself."

Even their walks are excessive. One weekend, Bob Woodward joined Evans and Snyder and the two giant schnauzers on a typical stroll through the woods.

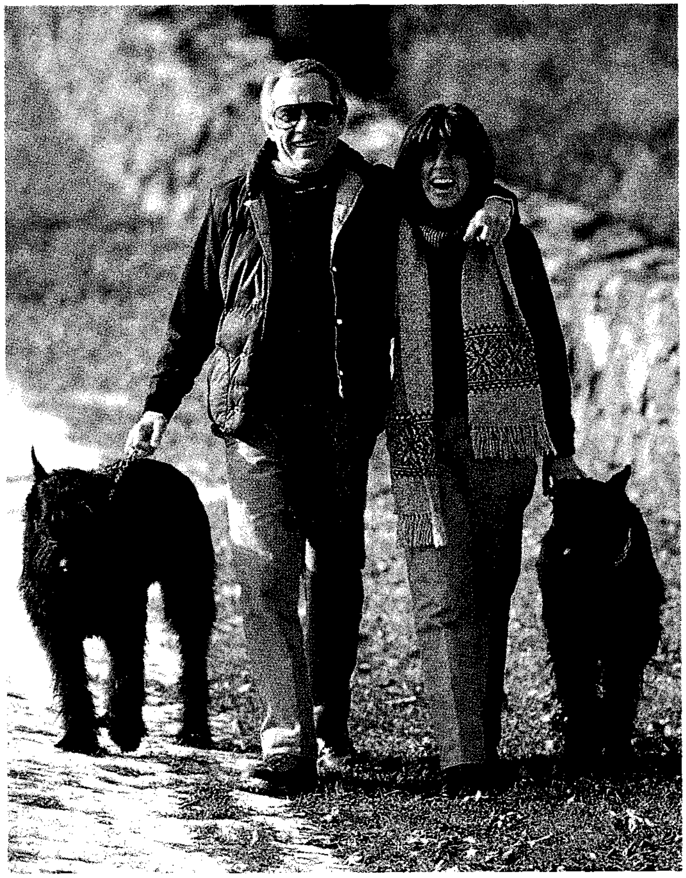
"It was the only four-and-a-half-hour walk I've ever taken in my life," Woodward says. "I said, 'What are we doing? When are we going to come back? Do we know where we are? We must be lost. Aren't you hungry? Where do I go to the bathroom?' They literally go on these walks that last forever."

Evans says she has two bad habits that cause trouble in her marriage. One is her tendency to think about her work con-

THE PRESIDENCY: *Though reluctant to leave Linden, Evans could not resist the new challenge. "This is a job Joni would have had years ago if she hadn't been married to Dick Snyder," says Lynn Nesbit.*

stantly. The other is her fondness for entertaining authors at Raga, the Indian restaurant in the Simon & Schuster Building. "I make everyone go there," she says. "They come out with bad breath. My husband always says to me, 'You did it again. You don't care for me if you keep eating that food.' "

One afternoon, at a wedding shower for Judith Daniels, the acting managing editor of *Life,* Evans asked each of her women friends to tell some revelatory story about marriage. One guest recalls that Evans broke the ice. The guest recounts Evans's story this way: "She was gardening at her country place, getting basil for the pesto sauce she was going to make that night. And, suddenly, a snake rose into view and she screamed. And Dick, who she described as 'the *meanest* man in publishing,' pulled out the gun that Michael Korda had given him and shot the snake dead. And later they had the best sex they ever had."



COUNTRY LIVING: *Candidates for the Best Walker list.*

LAST SUMMER, AS THE couple strolled in the woods near their country house, they discussed the departure of Dan Green, a 27-year veteran of S&S who had been the president of the Trade Book Division. Snyder urged Evans to fill his spot. Although she says she was reluctant to leave Linden, where she had 49 manuscripts in progress, Evans could not resist the new challenge. "This is a job Joni would have had *years* ago if she hadn't been married to Dick Snyder," says literary agent Lynn Nesbit.

As Evans took on the new job, she started a "congratulations file" and set aside time over three and a half weeks to respond to every well-wisher. She scurried to meetings to learn about the company's operations. She discovered that S and S was using such 50-year-old work methods as retyping and copying manuscripts after each set of changes. She suggested the company could save over $1-million a year if S and S was brought into the eighties with a computer system. After getting "profiles" of copying machines on every floor, she determined that half of them were malfunctioning.

By December, Evans was launching a publicity campaign for Ed Koch's *Politics.* She was also competing with several other houses for the memoirs of New York *Times* writer Mary Cantwell. In January, she was rushing Nicholas Pileggi's *Wiseguy* (*New York,* January 20 and 27) into the bookstores. Meanwhile, she was stirring up interest in Harold Robbins's new book with a Hollywood-style bash in Los Angeles.

On her list of books about to be published was Sally Quinn's new novel, which still lacked a title. There was also *The Four Seasons Spa Cuisine,* which she had decided to launch with a media event at the Four Seasons. And there was *Brazil,* a novel by Errol Lincoln Uys that had been in the editing process for four years. Herman Gollob, the book's editor, told Evans he needed more time.

"Don't be afraid to postpone a book, pull a book off one list and put it on another list," Gollob remembers Evans told him.

On a Monday, Evans met with spiritual-self-help writer Scott Peck, whose books sell in the neighborhood of 3 million copies. "I can't imagine sitting in this chair without knowing him," she says. Over a drink, she elicited a few of his marketing-strategy ideas, involving mailing lists and the religious audience. Later, she earmarked $60,000 to invest in one of Peck's ideas.

On a Wednesday, in her book-jacket meeting, *The Royal House of Windsor* became *The Selling of the Royal Family.* A book called *The Director* was changed to *The Agency: The Rise and Decline of the CIA.* She was still not sure what to call a Tony Robbins book that she describes as a cross between *How to Win Friends and Influence People* and *In Search of Excellence.*

"We have had, to date, seven meetings on coming up with a title," Evans says. "So every day we find ourselves in bathrooms or hallways saying, '*The Magic of Thinking Big! Beyond Power! The NLP Formula!*' "

At a Thursday meeting, Evans suggested S and S jump on the current Live Aid-style charity craze by putting out a collection of the best of the *Paris Review* as a nonprofit book. As she tended to the day-to-day business of Simon and Schuster, Evans was reading up to fifteen new submissions every week and familiarizing herself with the current lineup of fifteen to twenty books a month. Employees noticed that there seemed to be a new feeling at the house.

"She's absolutely one of these people who have extra glands somehow," says Herman Gollob. "She's an enthuser."

On a recent morning, Joni Evans finished the newest manuscript by Susan Shreve. She hurried down the hall to Susan Kamil's office. She burst into the room and dropped the manuscript on Kamil's desk.

"I'm so excited I can hardly stand it!" Kamil remembers Evans saying. "I love this novel!"

Then, just as quickly as she had appeared, Evans left. Kamil picked up the latest object of Joni Evans's passion.

"I started to get excited even before I opened the page," Kamil recalls. "I mean, here I had this manuscript in my hand and it was almost humming." ■

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HARVEY ELECTRONICS
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119 West 57th Street
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Green Acres Mall
Valley Stream
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White Plains

Oh, your aching back

What's the best treatment for back pain? Many doctors don't seem to know. Here's a guide to what works, by the *real* experts: those who've suffered the pain.

BY

DAVA SOBEL

THE BACKACHE—THE agonizing, debilitating backache—was only half the problem. During the months my husband lay in bed in a fetal position, he was constantly harassed by well-wishers who swore that this chiropractor or that acupuncturist would get him back on his feet in no time.

To suffer back pain is to be a lightning rod for other people's backache tales. No matter that you're laid up with muscle spasms and Uncle Herb had a ruptured disk: Herb *knows* that his orthopedic surgeon is the man for you, and calls three times to say so. In his zeal to share the cure, Uncle Herb forgets that you're in no mood to take notes . . . that just holding the telephone to your ear is painful for you.

And Joan from the office is bursting to tell you about the TENS unit that made her feel better at last. Was that treatment more successful, in the end, than Sheila's gravity-inversion contraption, on which she hung upside down like a bat, several hours a day, for weeks?

"You've known me for ten years," Tim reminds you. "You know I'm no flower child. I'm not flaky. And I'm telling you, yoga is what fixed my back, and it will fix yours."

Frankly, I am embarrassed to acknowledge all the bizarre stories Art and I took to heart—all the fruitless, even dangerous, routes we tried in our desperation to ease his pain. In the end, our frustrating misadventures led us to some discoveries that I believe will help other back patients. But we had to take a nationwide survey of back-pain sufferers to come up with these findings.

Why didn't we simply consult a doctor with good credentials and follow his advice? Why didn't we search the medical literature to discover what treatments are most effective? The fact is, we did both. Art dragged himself to six M.D.'s with good credentials, plus several other practitioners, but his agony continued. We searched the medical literature but found that so little research has been done on back pain, *no practitioner* has *any idea* how his treatment stacks up against other approaches.

"All treatments [for back pain] are controversial," says Dr. Murray Goldstein, director of the National Institute of Neurological and Communicative Disorders and Stroke, "because there's an almost complete lack of controlled clinical trials. Treatments have been based on the bias of the particular physician." Even the few studies that exist, points out Dr. Richard Deyo in the *Journal of the American Medical Association,* were conducted so poorly that the results are virtually useless.

Though four out of five Americans are afflicted with back pain at some point in their lives, and though victims spend some $23 billion every year on treatments (most of which fail), back problems are evidently not taken seriously enough to warrant researchers' attention. Since the cause of *most* back ailments cannot be revealed on X-rays or clear-cut lab tests, the problems are readily dismissed as "imaginary pain," "stress," or "malingering" on the part of the sufferer.

Also, the various schools of practitioners treating back pain (orthopedists, chiropractors, et al.) don't respect one another's methods enough to cooperate in mounting a well-designed study evaluating all the different approaches. The savviest backache victim, therefore, repeatedly succumbs to the proselytizing of overbearing callers and visitors. What else can you do? You've gone to your internist, who gave you a prescription for a muscle relaxant and sent you to an orthopedist. But the orthopedist told you there was "nothing really wrong" and said most back pain goes away without treatment. That was months ago. How long must you wait it out?

You go to the chiropractor your neighbor swears by, and it helps a little, but the pain soon returns. So you decide to lick the thing yourself, using a book of exercises your mother gave you, but the movements are too strenuous for someone in your shape and you wind up back in bed. Where do you go now?

Art tried, among others, an internist, a neurologist, a doctor of physical medicine, three orthopedists (one of whom injected a solution of sugar water into thirteen locations along his spine), two physical therapists, a chiropractor, and an Asian physician who decided, by taking Art's pulse, that his liver was the source of pain and prescribed a foul-smelling herb tea.

ASKING THE PEOPLE WITH THE PAIN

NOTHING WORKED. BUT INSTEAD OF LETting depression drown him, Art decided to take action. Since nothing in the medical journals and texts answered our questions, we'd do the research ourselves—devise a questionnaire and send it to a respectably large group of people. Then we could look at a broad range of case histories and try to figure out which treatments worked for which specific problems, which ones failed, and why.

No, we're not doctors, but Art is a writer with a background in market research and had designed questionnaires for the New York *Times, Scholastic,* and Merrill Lynch. I have worked as a science and medical writer since 1970 and was a full-time reporter for the *Times*'s science-news department when Art's travail began.

'YOU'RE OKAY'

Too often, doctors dismiss back problems as "imaginary pain," "stress," "malingering," or "the price we pay for walking upright."

So, in 1981, Art plunged in, putting a public notice in the Sunday *Times,* asking back-pain sufferers to talk to him about their experiences with pain and treatment. The response was strong—and so provocative that he went on to place thousands of dollars' worth of ads in national publications, inviting sufferers to send for his questionnaire. They wrote in from all over the country. They filled out the two-page questionnaire, and often tacked on a page or more of typewritten case details, advice, and news about products that could help others in pain. Many of them called him, or he called them, for an hour's discussion of their written responses.

Our correspondents included New York *Times* publisher Arthur Ochs Sulzberger and former New York Ranger goalie John Davidson. We also had servicemen, athletes, dancers, professors, locksmiths, typists, small-business owners, salespeople, musicians, health professionals, and librarians, to name a few. We had to reject some questionnaires because the writer didn't answer the questions coherently, or couldn't remember which treatments had helped or hindered over the years. We also had to ex-

Hand-tinting by Bill Kobasz. Photograph: Phototeque.

clude victims of all forms of arthritis except spinal osteoarthritis, a common cause of back pain. (Rheumatoid arthritis and other inflammatory diseases were beyond the scope of our study.)

The 492 participants in our final tally (made in late 1982) had seen virtually every kind of practitioner from neurosurgeon to yoga instructor; they'd tried every kind of treatment from cryotherapy to gravity inversion. The majority—like most back-pain sufferers everywhere—had muscular strains and sprains that resulted in low-back pain or neck pain. More than half of those surveyed had got different diagnoses (in many cases, radically different diagnoses) from two or more practitioners. About 300 had been to at least five specialists over a period of twelve years before bringing the problem under control.

Happily, the vast majority were now either pain-free or much more physically active than they had been. Thus, they weren't chronic complainers airing their gripes against doctors, but informed consumers of health care.

CAN LAYMEN MAKE THESE JUDGMENTS?

CERTAINLY OUR SURVEY IS NOT THAT laudable thing, a controlled clinical trial run by medical researchers. But no major study of back-pain treatments exists. For now, patients who are desperate for relief must pay attention to the experience of many of their fellow patients for clues to what works and what doesn't. (We eventually gathered the results of our survey into a book, *Backache Relief,* by Arthur C. Klein and Dava Sobel; Times Books. In August, New American Library/Signet will publish a paperback version.)

We wound up our study concluding that seeing a medical doctor is still an essential early step for anyone with back pain, because so many medical conditions—from kidney stones to heart trouble to intestinal disorders—may present themselves as back pain. You need to rule out any of these underlying causes with the appropriate diagnostic tests.

Once you've determined that your pain is really back pain, however, you'll have to decide which specialist is most likely to help you. Nine out of ten people in our survey started their treatment with a medical doctor, but more than half of them wound up seeking help outside orthodox medicine. Indeed, they were *forced* out by their doctors' ineffectiveness. So don't think your options are limited to your family doctor, your internist, or even an orthopedist recommended by one of them. Remember, if these physicians really knew how to help back sufferers, the epidemic affecting 80 percent of the adults in this country could not rage unchecked.

BEST BETS FOR BACKACHE VICTIMS

PEOPLE WITH BACK PAIN OF ALL KINDS will get the most help, our survey showed, not from an orthopedist or a chiropractor but from a *physiatrist.* These specialists—M.D.'s who rehabilitate the disabled—treat everyone from the newborn with birth defects to the nonagenarian with arthritis. Schooled in the treatment of major disabilities (including cancer, amputation, and spinal-cord injury), these doctors are unlikely to dismiss the chronic-pain patient as a crackpot.

LIVE

AID

The people in the survey got their greatest help from physiatrists—M.D.'s who rarely look on the chronic-pain patient as a crackpot.

Physiatrists are more likely to prescribe exercise than medicine, and they routinely wean chronic-pain patients off narcotics. Their regimen is basically drug-free and non-surgical. But if this treatment won't help—if your condition requires surgery, for instance—the physiatrist can make that diagnosis and recommend a specialist.

"By the time I saw a physiatrist," wrote a newspaper editor, "I had been fighting back pain for years. I had seen every practitioner under the sun and tried every treatment imaginable. The physiatrist did what no one else did. He took his time learning about my problem and my lifestyle. He totally ignored all the dire warnings from surgeons that without disk surgery I would soon become an invalid. He took the time to explain the mechanism of pain, prescribed an individualized exercise program, and assigned a physical therapist to work with me on all daily activities that affected my back."

Those in our survey who stumbled on a physiatrist were fortunate; they got the best care. Eighty-six percent of the 30 physiatrists consulted were able to provide either dramatic or moderate long-term help. (Among the 429 orthopedists consulted, by comparison, only 23 percent achieved any kind of lasting improvement with their patients; another 9 percent provided temporary help, but 7 percent made the patients feel worse, and fully 61 percent were *ineffective.*) But physiatrists did not succeed in every case: Seven percent of them provided ineffective treatment to our survey participants, and 7 percent made patients feel worse.

Many hospitals in New York have a department of physical medicine and rehabilitation,

Hand-lettering by Gary Hallgren. Photograph: Phototeque.

staffed by physiatrists. Or you can request a referral from the American Academy of Physical Medicine and Rehabilitation, 30 North Michigan Avenue, Chicago, Illinois 60602.

Physical therapists were the next most successful at treating back pain, according to our survey. Sixty-five percent of the 140 physical therapists consulted provided enduring help.

Treatments from a physical therapist (who is not an M.D.) include heat, cold, postural instruction, relaxation therapy, exercise therapy, and a variety of technological tools such as ultrasound, diathermy, electrical muscle stimulation, and transcutaneous electrical nerve stimulation (TENS). But their most important services are getting to know you and your back problem and mapping out an individualized treatment plan.

Physical therapists are schooled in all aspects of therapeutic exercise, so they can teach you a corrective routine that will strengthen weak muscles (abdominal muscles are a prime target) and limber up tight ones (hamstrings, for example). Therapists also work with you to improve your posture. And, ideally, they visit your home, observing the things you do every day (lift, carry, clean) and the things you use every day (chair, mattress) to make sure your activities and belongings aren't aggravating your back problem.

In New York, registered physical therapists must have a doctor's permission to treat you, but they don't require the M.D.'s direct supervision. (It is the rare M.D. who would know how to supervise physical therapy, anyway.) Family doctors made some of their most successful referrals by scrawling the words "physical therapy" on a prescription pad and telling our respondents to shop for a practitioner in the yellow pages.

A note of caution, however: Ten percent of the physical therapists consulted in our survey made their patients feel worse. The most commonly cited reason: They pushed their clients too fast in the exercise-rehabilitation process and made little of their complaints about pain. It is crucial that *you* judge whether the pace of prescribed exercise is hurting you. This qualification aside, you can expect the care you get from a physical therapist to help you for the rest of your life. [Editor's note: Some experts, like those at the Comprehensive Pain Center in Miami (box, page 54), push patients "past the point of pain" in a program of closely supervised aggressive stretching exercises.]

ORTHOPEDISTS AND CHIROPRACTORS

A MAGAZINE EDITOR DECKED FOR WEEKS by a painful lower back found chiropractic converts the most irritating of the "pain people"; they not only nagged her persistently, they talked the longest and the loudest. "When people are hounding you to go see a certain chiropractor," a CEO wrote us, "they don't care if you've already seen ten. You have to see *theirs*. The chiropractic thing is terribly personal—like a nutritionist or a guru."

Our correspondents felt they received relatively little long-lasting relief either from orthopedists or from chiropractors, though these are the back specialists most frequently consulted. Only 28 percent of the chiropractors consulted were effective over the long term; 23 percent of the orthopedists consulted gave their patients long-lasting help. It is important to note, however, that chiropractors helped more in the *short* run than *any* other widely seen practitioner.

‘SEE MINE’

'When people are hounding you to go see a certain chiropractor," a CEO wrote, "they don't care if you've already seen ten. They insist that you go see *theirs*."

Orthopedists are orthopedic surgeons. The terms are used interchangeably to describe medical doctors who specialize in injuries and diseases of the musculoskeletal system, which encompasses bones and muscles, and the ligaments, tendons, joints, and nerves that come between them. One might expect from this description that orthopedists would be as interested in muscle as they are in bone, but the experience of our respondents shows that this is not the case.

Surgery on the spine is what appeals to the majority of orthopedists. However, according to *The American Medical Association Book of Back Care,* the overwhelming majority of back-pain sufferers *do not need surgery*. They have musculoskeletal problems (including strains, spasms, and inflammation) that can neither be seen on an X-ray nor fixed with a knife.

"To the surgeon whose life revolves around the operating table," writes Dr. Hamilton Hall, an orthopedic surgeon and author of *The Back Doctor,* "back patients are chronic complainers whose conditions neither appeal to his mentality nor challenge his well-honed skills. All in all, a doctor who is dedicated exclusively to surgery sees back treatment as a thankless and unrewarding task."

And that was precisely the complaint of our respondents: The orthopedists they consulted seemed uninterested in non-surgical problems. "I had muscle strain in the low back," recalls a sporting-goods-store owner, "and my family doctor sent me to an orthopedist who said, 'You don't need surgery; it's just the price you pay for walking upright.' Well, I wasn't walking upright! I was bent over from the pain. So I called orthopedists in the yellow pages and asked the receptionists if the doctor treated a lot of back patients who didn't require surgery. Three were put off by the question. The fourth was very positive and gave me an appointment. That was the beginning of the end of my back problem."

This doctor prescribed painkillers for a brief period and referred our participant for physical therapy. The doctor kept in touch with the physical therapist and the patient, making sure that the patient dropped the medication as soon as he was able to. Unfortunately, in our survey only one orthopedist in nine was willing—or able—to prescribe or supervise individually tailored exercise programs and work patiently with non-surgical back-pain sufferers.

Orthopedic surgeons did have some success treating ruptured disks with surgery. A diagnosis of ruptured disk means that one of the spinal column's gelatinous disks has ruptured and ejected some gel that may press on a nerve, causing exquisite pain. The condition is often called "slipped disk"; that's probably a misnomer: Many practitioners believe the disk itself doesn't slip.

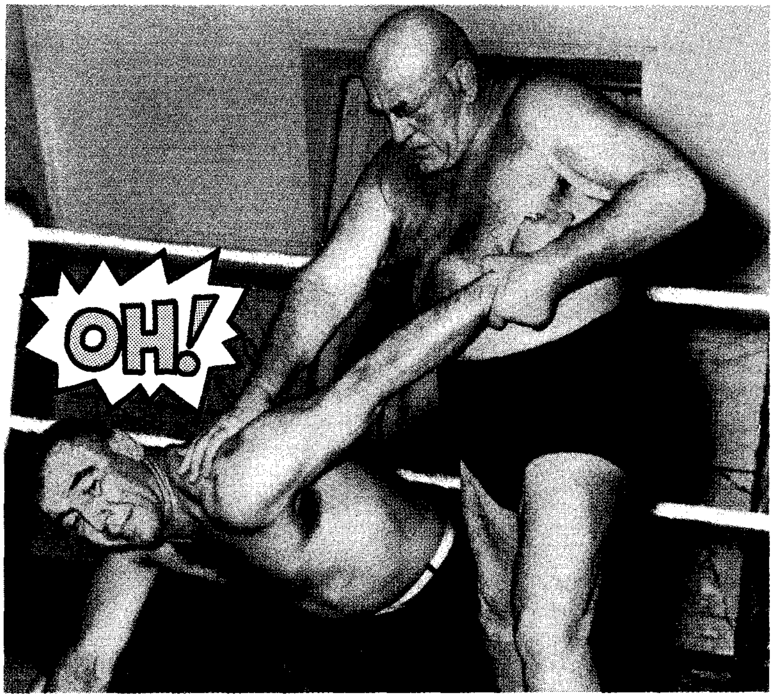
Of the 65 disk-surgery patients in our survey, 25 percent dramatically improved as a result of surgery, and another 25 percent improved moderately. But surgery brought 28 percent only temporary relief, 8 percent found surgery ineffective, and 14 percent claimed that it made them feel worse. About 35 other participants were told that they needed surgery, but never went through with the operation—some by fluke (they had bacterial infections that precluded surgery, and got over their back pain while recuperating from the illness), and some by design (they found supportive physicians, usually physiatrists, who helped them avoid surgery). After five years, those who followed non-surgical alternatives under medical supervision (bed rest, strong pain medication, physical therapy) were more active and pain-free than the surgery veterans.

Although survey participants' experience proved the value of self-help techniques for most forms of back pain, we strongly advise against relying on self-help for ruptured disk because of the intense pain involved and the risk of permanent neurological impairment.

In addition to the various forms of disk surgery, orthopedists also operate to correct spinal abnormalities such as scoliosis (a sideways curvature of the spine) and stenosis (a narrowing of the spinal column). None of our respondents had undergone surgery for these conditions. We had one case of slipped vertebra that was treated surgically. (While disks generally do not slip, vertebrae can and do.) This housewife had three spinal-fusion operations that failed, but was finally helped by a fourth procedure.

Orthopedists can also administer chymopapain injections, which obviate the need for surgery in some cases of ruptured disk. Though the Food and Drug Administration has approved the injections, which contain an extract of papaya that can sometimes dissolve the extruded gel from a ruptured disk, reports of dangerous and sometimes fatal allergic reactions have embroiled chymopapain in controversy.

It is an unfortunate but indisputable finding of our survey that the majority of orthopedists consulted did not take patients seriously unless their problem indicated surgery. All too often, the patient with muscle strain or spasm was dismissed with a pat remark ("Time will take care of your problem") or a prescription for a drug—with no follow-up visit even mentioned.



UNDER THE KNIFE

Of the 65 patients in the survey who had operations for a ruptured disk, 25 percent improved dramatically and 25 percent improved moderately. But 14 percent felt worse.

IN MANY CASES, BACK SUFFERERS TURNED TO chiropractic *because* orthodox medicine had turned them away. *Chiropractors* tend to take every back problem seriously, according tc our participants, and thereby get off to a good start with most patients. Chiropractors are noi medical doctors and are not licensed to prescribe drugs or perform surgery, but the roughly 30,000 practitioners are entitled by law to cal themselves "doctors of chiropractic" or "chiropractic physicians." Their training includes a least six years of college study in areas such a anatomy, bacteriology, physiology, pediatrics geriatrics, spinal manipulation, X-ray, and nutrition. They must also perform a clinic internshi before entering private practice.

In general, the chiropractor is opposed tc drugs and surgery, since drugs may mask important symptoms and the goal of chiropractic i to maintain the body's own ability to keep itsel healthy. Some chiropractors do make referrals t M.D.'s when they feel a patient's condition requires medical or surgical intervention.

Chiropractic care for any condition usuall entails spinal manipulation. Chiropractors teac that pain and dysfunction can be traced to th spine, since nerves leaving the brain and traveling throughout the body must pass throug openings between the vertebrae. Any displacement of the vertebrae can irritate these nerv roots and create problems, they maintain; restoring health is thus a matter of restoring the vertebrae to their rightful positions. This is usuall done by direct pressure—ranging from gentl

Photographs: Phototeque

to vigorous—of the hand on the vertebrae.

More than half of the 422 chiropractors who treated our survey participants provided at least temporary relief after a spinal adjustment. But then, most of the time, patients' bodies "slipped back" and the pain returned. The most effective chiropractors prescribed exercises to help the patient strengthen the muscles that help to hold the spine in proper alignment.

This may explain why manipulation—although it is the backbone, if you will, of chiropractic care—was surprisingly *in*effective when it was the sole treatment for back pain. It usually brought relief for just a few hours or days; only 12 percent of the 333 chiropractors who used manipulation alone provided long-term pain relief for their patients. But when manipulation was used as part of a program that also included exercise instruction and advice about posture, how to walk, and how to lift and carry, the picture changed: Manipulation helped about 25 percent of people in our survey to function normally over the long run, with only minimal back pain and without the need for regular treatments. The treatment worked best for those in our survey who had neck pain and moderate low-back pain.

Chiropractors did their worst with our respondents who had ruptured disks or sciatica. Sciatica is a knifelike pain that runs down the buttocks and the backs of the thighs into the calves, and sometimes all the way to the feet, where the sciatic nerve ends. The pain is a common accompaniment to a ruptured disk and sometimes occurs with arthritis, but several people in our survey had sciatic pain of unknown cause.

Overall, chiropractors had a "made patient worse" rating of 11 percent. But when we broke this figure down by categories of back pain, we found that chiropractors made only 3 percent of participants with muscular low-back pain feel worse. Among ruptured-disk-pain sufferers who sought chiropractic care, however, 29 percent said manipulation increased their pain, and 50 percent said it produced no improvement.

"I already had a diagnosis of a ruptured disk when I saw a chiropractor," a company owner reported. "I could barely make it under my own power to the chiropractor's table. After my spine had been adjusted, the pain was worse to the extent that I had to be carried out. If I hadn't been overwhelmed by the pain, I think I would have tried to kill the guy."

The gentler forms of manipulation produced the most satisfactory results for our survey participants. Although the dozens of different names for chiropractic technique defied classification in our survey, many participants say it's important to learn before treatment begins whether a practitioner's approach is gentle or vigorous. Think twice about any chiropractor who tries to get you to sign a contract agreeing to regular maintenance visits over a period of time. Continuing under the care of *any* practitioner must be determined by the progress you make—not by a contractual obligation. And you will know better than anyone whether the treatment is working for you.

Some chiropractors go on to become kinesiologists, or specialists in the mechanics and anatomy of movement, and thus have an extra advantage in treating back problems. (But chiropractors who advertise the *use* of kinesiology do not necessarily have this advanced training.) There are some 50-plus diplomates of the International College of Applied Kinesiology

Of the 44 neurologists mentioned in the survey, only 1 provided dramatic long-term relief for back pain.

HOW TO APPLY THE OLD HOME REMEDIES

THE FIRST THING MANY PEOPLE WITH BACK PAIN TURN TO IS THE HEATING pad. It is as useful as it is commonplace, we found, usually outperforming sophisticated electronic means of dispersing heat, such as diathermy and ultrasound. Some people afflicted with back pain find ice even more helpful.

If you use heat, and most people do—in the form of a heating pad, a hot towel, or a soak in the tub—don't overdo it. Fifteen to twenty minutes at a time is the maximum, since longer periods can tire, rather than relax, the muscles. Throughout the day, heat can probably safely be used every two hours. *Warning:* Heat may aggravate sciatica, or nerve pain.

Common wisdom used to hold that ice has value only during the first 24 to 48 hours after an injury, but many of our survey participants have used ice to help them cope with chronic pain.

To reduce the swelling of a *new* strain, use a plastic bag filled with ice cubes for up to ten minutes at a time every 2 hours for the first 36 hours. For *chronic* muscle spasms, use the ice bag for ten to fifteen minutes two or three times a day. *Warning:* Since ice carries a risk of frostbite, keep a cloth the thickness of an old-fashioned, unpadded cloth diaper between your skin and the ice bag; if your skin becomes white or numb, discontinue use. If you have arthritis, don't use ice unless your specialist recommends it.

To combine heat and cold, start with a warm bath or use a heating pad to help you relax, then put ice on the areas that still hurt or spasm. Participants claim that the heat-and-ice combination is much more effective than either treatment used alone. **—D.S.**

OOOOOOOOOHHHHH

practicing in the metropolitan area; Dr. Avery Ferentz, at (212) 245-3170, can refer you to one of them.

OSTEOPATHS, NEUROSURGEONS, AND NEUROLOGISTS

Osteopaths, OR D.O.'S, RECEIVE AN EDucation very similar to that of M.D.'s. Osteopaths can prescribe drugs and perform surgery. But osteopaths are also trained in manipulation, which they use in treating certain conditions. On paper, then, osteopaths offer a great deal of expertise in treating back problems. But the 71 osteopaths seen by our correspondents did not help as much as might be expected. Only 7 percent provided dramatic long-term relief; 21 percent brought moderate long-term help; and 15 percent gave temporary help. But 46 percent were ineffective, and 11 percent made their patients—our participants—feel worse. The D.O.'s used manipulation or drugs, usually without offering advice about daily living habits and exercise, our respondents reported.

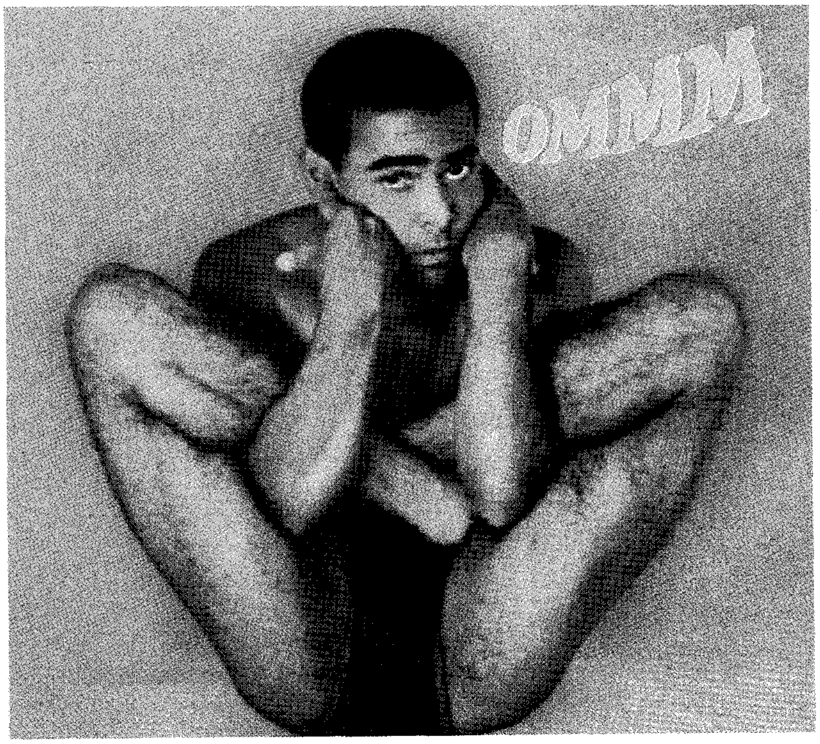
"The treatment from my osteopath helped a bit" and "My osteopath helps keep me functioning" were the most enthusiastic statements volunteered by survey participants.

Osteopaths enjoyed their greatest success with our survey participants' osteoarthritis-based back pain. They were willing to work with chronic-pain patients and were frequently helpful, which accounts for their relatively high rate of moderate long-term improvement. Their record was poorest for low-back pain. In some cases, they brought relief for ruptured-disk patients, provided they did not treat the condition with manipulation.

The treatment our survey participants received from *neurosurgeons* consisted almost exclusively of surgery and drugs. Of the 53 neurosurgeons cited in our survey, 13 percent brought dramatic long-term help; 13 percent, moderate long-term help; 8 percent, temporary help; 15 percent made patients feel worse; 51 percent were ineffective.

FAINT PRAISE

Some of those polled acknowledged that their osteopath "helped a bit" or "helped keep me functioning," but the reports were not enthusiastic.



Neurosurgeons were not only uninterested in non-surgical problems, they tended to be uninformed about long-term recovery after surgery. We were surprised to learn that not one of the neurosurgeons seen by our participants had referred the patient to a physiatrist for postoperative care. (In major New York hospitals, this referral route is becoming common practice, as it has been shown to improve the outcome of surgery; indeed, a physiatrist or good physical therapist, consulted during postoperative rehabilitation, can make a competent surgeon look like a genius.) Here is a typical comment from a research sociologist who had a disk removed by a neurosurgeon: "Back surgery worked well for my acute pain. However, the neurosurgeon was not helpful for anything except surgery. He did not mention stress, exercise, or anything else, for that matter."

Neurosurgeons, like orthopedic surgeons, go on for five years of specialized training after medical school, but they limit their surgery to the brain, spinal cord, nerves, and the arteries in the neck. For the relatively few sufferers who require this kind of treatment, neurosurgeons may succeed where others have failed:

"I saw a GP and a chiropractor for three years," said an Indiana truck driver. "They never relieved my pain from osteoarthritis, bone spurs, and a ruptured disk, and I never received a referral until I was totally incapacitated. The neurosurgeon was my salvation. His corrective surgery to remove a large bone spur and a disk provided me with the first relief from years of agonizing and sometimes paralyzing pain."

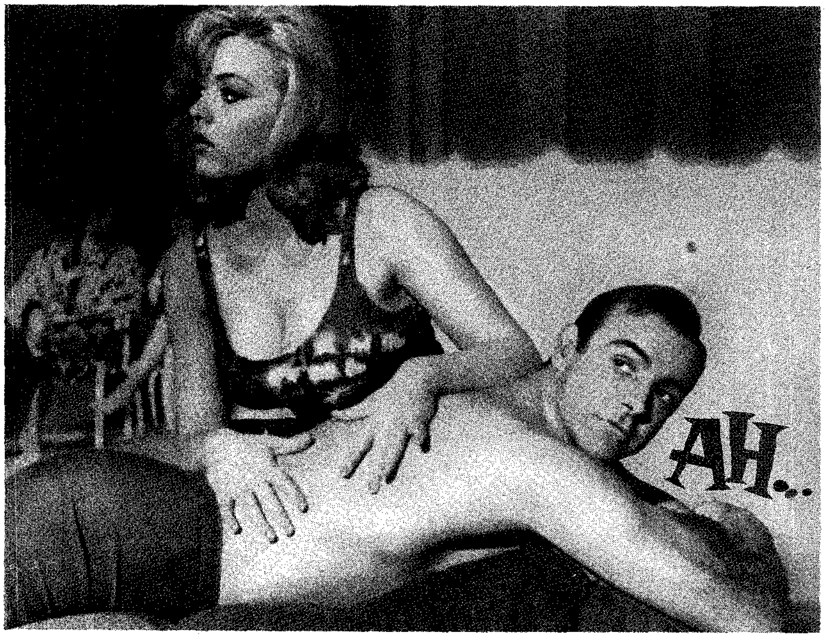
The only practitioner who prescribed more drugs than the neurosurgeon was the *neurologist,* who turned out to be the most ineffective practitioner in our survey. Only 2 percent of the 44 neurologists mentioned in our survey provided dramatic long-term help; 4 percent provided temporary relief; 16 percent made their patients feel worse; 76 percent were ineffective.

Neurologists do not perform surgery. The neurologists our survey participants consulted prescribed more drugs per patient than any other doctor, with the highest record of harmful drug-induced side effects. The neurologists' only value to the pain sufferers in our survey lay in diagnosing and treating uncommon diseases of the nervous system.

WHAT WORKS?

EXERCISES DEVISED BY AN EXPERT

IT'S COMMONLY BELIEVED THAT MOST SPEcialists prescribe exercise for their patients but back-pain victims are too lazy to do what they're told. The fact is, though, that only 15 percent of physicians and 26 percent of other practitioners even mentioned exercise to our survey participants. Most specialists have no



training at all in the science of back exercise. According to a study reported in the *Journal of Medical Education* in 1975, "Very little time—an average of about four hours, usually in conjunction with a medical physiology course—was spent studying the effects of exercise."

Back exercise is substantively different from athletics. (Alas, another empty myth is the notion that people who are athletic and fit don't have back pain.) Back exercise is neither vigorous nor competitive. Months may pass before you notice any results. As one low-back-pain sufferer said, "I consider back exercise to be about as scintillating as going to the bathroom but just as essential."

Many people think they can safely learn back exercises from any reputable book, magazine article, or printed sheet handed to them by a doctor. Roughly half of our survey participants who got advice this way were not helped much by it—and about 10 percent were actually injured. Anyone with activity-limiting episodes of back pain, or chronically disabling back pain, probably needs an exercise plan individually tailored by an expert. The experts are: physiatrists, physical therapists, sports-medicine specialists, kinesiologists, and yoga teachers and physical-fitness instructors who have the experience and the desire to work with back sufferers.

Two "non-back" exercises, walking and swimming, help just about everyone with back pain. Even the 26 respondents who couldn't lead normal lives because of back pain *all* eventually improved by following their practitioners' advice to walk or swim regularly. (At least half an hour of brisk walking every other day is recommended, or building up to fifteen minutes of nonstop swimming three times a week.)

DRUG THERAPY AND ACUPUNCTURE

EXERCISE THERAPY ALMOST ALWAYS turned out to be more beneficial for the people in our survey than anything they put onto or into their bodies. Drugs didn't remotely approach the healing value of exercise.

Rx:

EXERCISE

If you're afflicted with back pain, the odds are poor that pills will help you. For our correspondents, drugs didn't remotely approach the healing value of exercise.

No prescription drug—no painkiller, no muscle relaxant, no anti-inflammatory agent, not even Valium—was significantly more useful than a placebo in easing our respondents' pain. (In any clinical drug trial, about one third of the people taking the inactive substance, or "sugar pill," report that they feel better. This is the so-called placebo effect.)

Among our survey participants, the temporary-relief figures for all categories of drugs mentioned—except aspirin—hovered around the 32 percent mark, putting them about on a par with placebos. Here is the breakdown: analgesics (prescription painkillers), 30 percent; muscle relaxants, 36 percent; prescription anti-inflammatory drugs, 24 percent; tranquilizers, 36 percent. Aspirin, at 78 percent, outperformed all these more sophisticated, more expensive medications.

No drug provided dramatic long-term relief. Most drugs, excluding aspirin, were ineffective in combating back pain, and one survey participant in ten suffered an adverse reaction from these medications. These results are truly startling, because drugs are the most widely used treatment for back-pain patients. This doesn't mean that you should refuse to follow a doctor's advice about taking medication for back pain. It is to say, however, that our respondents' experience suggests the odds are poor that pills will help you, especially if you have non-arthritic, muscular aches and pain. And the relief, if any, is likely to be minor and temporary.

One group of participants who did benefit from strong pain pills were ruptured-disk patients in the acute stage of incapacitating pain. Since they were confined to bed anyway, they didn't mind being "knocked silly," as some of them called it, by medication. Indeed, they welcomed the sensation.

If you've hung up on people suggesting acupuncture, because you fear the needles or question the underlying philosophy of the treatment, consider this: Acupuncture is painless. It has no side effects. In five to ten treatments you'll learn whether it works for you.

People in our survey with some of the most chronic, intractable problems—such as sciatica, chronic neck pain, and chronic low-back pain—found relief through acupuncture. Twenty-three percent of those who took treatment got long-term relief; 31 percent got temporary relief. Often, the "temporary" relief they reported lasted an unusually long time—up to a year or two—allowing them enough of a respite from pain to make progress toward rehabilitation through exercise.

Partway through our survey, we learned that our research, which was so promising, would never provide an answer that could help Art. His problem, we discovered, was really a systemic neurological disorder, not a back injury, as we had thought. We finally got the right diagnosis by consulting an internist and a neurologist—the very specialist who had won the title of "least effective" in our survey. It seemed ironic to us, after all the work on back pain, that Art's case would turn out to be an uncommon nervous-system disorder. We are thankful to have found, at last, a treatment plan that has restored Art to a full work life. ■

Photograph: Phototeque.

Oh, my aching back

BY

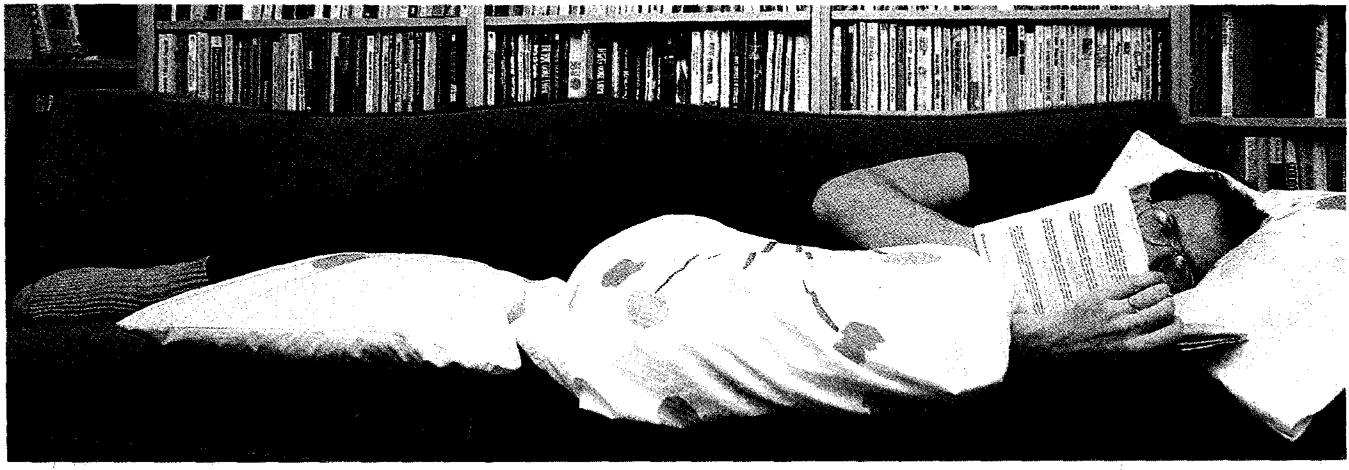
TONY SCHWARTZ

AT FIRST, IT WAS HARD TO take the pain very seriously. It began on an uncommonly warm Saturday afternoon in March. I was lifting my three-year-old daughter onto a swing in Riverside Park when I felt a slight twinge in my lower back. I barely gave it a second thought; there were bigger things to worry about, after all. My wife, five months pregnant, was in bed on *her* back, suffering from what appeared to be a ruptured disk. When I returned home that afternoon, I mentioned my twinge to Deborah almost as an afterthought. We had the same reaction: We smiled. Other husbands expressed sympathy with their pregnant wives by gaining weight; I showed solidarity by hurting my back. It seemed almost sweet.

Nearly a year later, call it bittersweet. Our baby was born, healthy and adorable, and Deborah's back got better. But mine did not. And the more I hurt, the more desperate I became for a solution and the less picky about who might provide one. I have seen them all now, seen them evenings, mornings, afternoons—chiropractors and osteopaths, yogis and physical therapists, orthopedists and neurologists, an acupuncturist, a hypnotist, and a psychic. I've even seen a surgeon who gave up his knife for the "miracle" cure of cocaine applied to a cotton swab and inserted up the nose.

I filled my freezer with ice packs, tucked a heating pad behind my bed, bought a half-dozen lumbar pillows and scattered them in the chairs around my apartment. When I could not bear to sit any longer, I stood. I stretched muscles I never knew I had—hip abductors and low-back extensors—and I strengthened areas I'd long neglected: my abdomen and my quads. I gave up the pounding beat of jogging for the gentler gait of walking, even as my heart longed to race again. I put aside the twisting of tennis and took up swimming, until I could no longer bear to feel so tired without the compensation of a good sweat. I even tried—me, the most Western of all men—to meditate with a mantra.

Told by some that my back pain was all in my head, I searched my psyche for a solution. Speculating that I might be working too hard, I took a vacation, until the anxiety of relaxing drove me back to the comfort of my desk. Chided for my junk-food mania, I switched to fruits and



THE THREE-PILLOW SOLUTION: *The author's scheme for resting or reading in relative comfort when he has the lower-back blues.*

PHOTOGRAPHED BY BILL PIERCE

salads and chicken until I realized that a life without coffee, scotch, chocolate, and hot dogs was scarcely a life worth living. Only when a psychic suggested that I try soaking my feet in castor oil did I finally draw the line. But I did take her other urgent piece of advice: I gave up my chiropractor.

And am I better for all this effort? Yes ... with some explanations. I do still have pain, but despite what I've subjected myself to, I've been slowly and steadily getting better. I'm more flexible—at least physically—than I was when I hurt my back. I have seen, palpably, how stress takes a bodily toll on me, even if I haven't quite figured out how to push life's burdens from my back. Even so, my slouchy posture has straightened up and my perpetual pelvic tilt has a side benefit: It makes my stomach look flatter. On the theory that suffering is sobering, I may even be a slightly better person than I was a year ago. What's undeniable is that I've learned a great deal about bad backs, and even more about the people who treat them.

OVER THE YEARS, I'D HAD MY share of backaches, but they always went away. When the weeks passed last spring and my pain got worse, I simply could not believe there was anything *really* wrong with me. It had to be in my head. I was not given to calmness even in the best of times. Now, in addition, Deborah was immobilized on her back. We had a second child on the way. To make room, we had just moved to a bigger apartment, and faced bigger expenses. I reeled at this litany. How could my back *not* hurt?

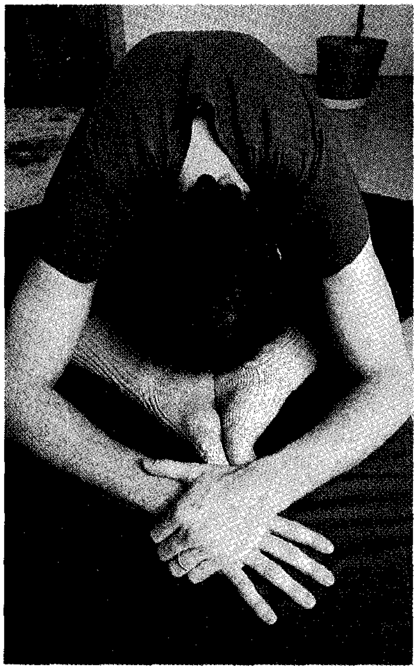
I decided I needed a massage, and I went to see Armando, masseur to the stars. If he was good enough for Rudolph Nureyev and Shirley MacLaine, he was good enough for me. He kneaded the tight muscles of my lower back with a special vengeance. It hurt, but I'd been told to expect that. When Armando finished, he had me stand up. He stretched me to the right, stretched me to the left, and pronounced me 100 percent fit. I walked to the street feeling refreshed and hailed a cab. Within three blocks, I felt a familiar twinge in my lower back. That night, as I was undressing, my wife looked up. "How come," she asked, "your back is all black and blue?"

Two months passed, and I decided it was time to have a doctor take a look-see. I did, after all, come from a family of doctors. Deborah had been to see Dr. Willibald Nagler, a physiatrist (page 44) at New York Hospital. He had prescribed a program of exercise and physical therapy that had proved enormously beneficial to her. Working with Bobbi Pollinger, an incredibly committed and determined physical therapist who came to our apartment two or three times a week, Deborah first became mobile again, then felt less pain, and finally returned to work.

Nagler examined me, found nothing structurally abnormal, and announced that I'd do just fine with exercise and physical therapy. Reluctantly, Deborah agreed that I needed Bobbi more than she did. Bobbi gave me a regimen of exercises, tried electrical muscle stimulation, and massaged my aching back. Deborah watched enviously; my older daughter, Kate, adopted a student's pose. Before long, Kate was offering to give me massages herself. She has since graduated to walking on my back.

I went through my 30-minute exercise regimen dutifully each day for the next five or six weeks, but when Bobbi came to see me, I complained that several of the exercises hurt. She told me that was not surprising, that it often took a long time before the benefits were evident. But impatience got the better of me.

I decided to try a chiropractor. When I casually broached the possibility to Bobbi, she made it quite clear that she didn't think the two treatments were compatible. I had no idea what chiropractors actually did, but I instinctively shared Bobbi's skepticism. On the other hand, in my growing desperation I had made a new rule: If at least one person I knew swore by a given practitioner, I was game for a try.


LOWER-BACK STRETCH: *For relaxation.*

A neighbor told me about the chiropractor who'd solved not just his own lifelong low-back problems but those of his wife and daughter as well. I suspended disbelief and went to see Dr. Sam. I do not use his real name, because to this day I believe that *he* believes he helped me. He didn't. But he was, without doubt, one of the greatest pitchmen I've ever met—a salesman so persuasive that I suspect at least some of his patients get better simply because they can't bear to let him down.

Dr. Sam's services do not come cheap. Before he will even consider your case, he sends you off for X-rays. His initial exam costs $230. After examining me and my X-rays, Dr. Sam announced that my problem had something to do with rotation in the spine, insufficient disk space, and misalignment of the sacroiliac joint. I confessed I'd be more interested in such explanations after he'd been successful in treating me. He said he was certain he could help. As I was leaving, his perky assistant handed me a sheet titled "Recommendations for Chiropractic Care." It suggested a schedule of five "adjustments" a week for the first two weeks, three a week for the next six weeks, two a week for six more weeks, and one a week for the last four weeks. In all, it recommended 44 visits at $40 each, for a total cost of $1,760.

The first thing that occurred to me was that this was a lot of money to pay for a treatment I didn't expect to work anyway. The second thing, as I looked around his packed waiting room, was that he was doing quite well without me.

Dr. Sam had three treatment rooms, and he kept all three constantly occupied. In simple terms, a chiropractic adjustment from Dr. Sam consisted of lying face-down on a treatment table while he inserted two wedge blocks between the table and each side of your upper torso. This ostensibly realigned the spine. While the blocks were doing their work, Dr. Sam was free to move to the next patient, returning six or eight minutes later to perform two or three minutes of manipulation with his own hands. In this way, Dr. Sam could treat as many as ten or twelve patients an hour. I figured he was seeing at least 250 patients a week. I decided I wasn't desperate enough to add my $1,760 to the cause. Yet.

Bobbi and I worked together for several more weeks, but the lack of clear improvement was discouraging. One night I told Bobbi I was going to try a chiropractor. She wished me luck, and we parted ways. I returned to Dr. Sam—on the schedule he'd laid out.

He began by giving me what I still think of as the worst piece of advice I've yet gotten: to cease completely all stretching exercises until further notice. I still believe that several days of bed rest may be useful for a patient suffering from an acute back attack. But I am absolutely convinced that in nearly all other situations, the worst thing you can do for your back is to stop being active. The best thing you can do—even if it hurts—is to begin a cautious, supervised program of stretching and strengthening. Since I'd put myself in Dr. Sam's hands, though, I took his advice. I saw him nearly every

"Dr. Sam was a superb pitchman—a salesman so persuasive, I suspect some of his patients get better simply because they can't bear to let him down."

day. I felt not a whit better, but he remained relentlessly optimistic. And the truth is, I enjoyed my visits. We kibitzed and gossiped, talked about real estate and our children, became fast friends. When I got home each day, however, I still had my pain.

BY JUNE, WITH NO RELIEF IN sight, I convinced myself that the real answer was to take some time off and relax. I also hoped that my wife's imminent delivery would not only relieve her of the burden in her belly, but me of anticipatory stress. On June 15, around 8 P.M., Deborah went into labor. For the next three hours, I stood holding her hand, mopping her brow, and trying to be useful. At eleven, our new daughter arrived. We were elated. At 11:05, I lay down, on the bed next to my wife and second child. My back was killing me.

REACH!: *Another relaxer.*

Two weeks later, Deborah and the two children took off for the house we'd rented on Long Island. I stayed behind to meet two deadlines. I was working long hours at my desk, but it soon dawned on me that my back wasn't hurting. It had been sympathy pains after all! Dr. Sam was delighted by the news, and immediately took full credit. Throughout the week, I felt almost no pain. On July 3, I packed a few things into the car, put an ice pack in front of the lumbar pillow in the driver's seat, and headed for Long Island. When I reached the house we'd rented, an hour later, my back was feeling worse than it had in months. I didn't consider until later that the pain might be connected to the prospect of spending the next 30 days with nothing to do.

I soon found myself a vacation job—to make my back better, once and for all. I began to swim each day, for half an hour, but found it so stupefyingly dull that I actually felt relieved when I developed an ear infection and had to take a few days off. I resumed the stretching I'd given up on Dr. Sam's advice. I took long walks. I avoided sitting. I meditated in my backyard, trying out different mantras.

Nothing helped.

By midsummer, I was getting pressure from the doctors in my family to see an orthopedist and have some X-rays taken. Perhaps I had kidney stones, a tumor, leukemia. It was a perfect pitch to my paranoia. I got the names of several orthopedists and called around. The first two, I was told, might be able to see me in November. The third had a single opening weeks later. On a sweltering day in August, I boarded the Long Island Rail Road and stood all the way to Manhattan. At the Hospital for Special Surgery, I had X-rays made, and took them to an orthopedist whose name I've managed to blot from my memory.

The X-rays, he said, were normal. I told him what I'd already tried by way of treatment and exercise.

"Sounds like you've done just about everything you can," he said phlegmatically.

"Everything?" I asked, trying to mask my desperation. He suggested halfheartedly that he might try an injection of Xylocaine into the area of my greatest pain. Sometimes, he said, that breaks up spasms. I hated needles, and I didn't much like him. Still, I couldn't bear the thought of a three-hour round-trip commute for naught. If a needle might help, stick it to me. He did. For the next 24 hours, I was in more pain than I ever remembered suffering. Then I returned to the same level I'd been enduring for months.

On August 1, I resumed work while remaining on Long Island. One day, my mother called to say that she'd just been to a dinner party and had got to talking with a doctor who claimed to have a miracle cure for nearly all kinds of pain. It had something to do with dipping a cotton swab in an anesthetic and sticking it up the nose. She knew it sounded ridiculous, but the fellow happened to be a surgeon at a highly respected hospital.

I went to see the doctor at his Long Island office. When I got there, he took the briefest of medical histories and did an even briefer physical exam. The miracle drug, it turned out, was none other than cocaine. His theory was that a 10-percent-cocaine solution applied via the nose (and if coke was unavailable, Xylocaine was nearly as effective) anesthetized the central nervous system, which in turn let the brain produce its natural endorphins. The treatment was to insert the cocaine-doused cotton swabs high up into the nose and leave them there for approximately a half-hour.

Sure enough, my pain disappeared instantly. When my 30 minutes were up, the swabs came out. The pain began to return. But the fact that it had diminished at all was a good sign, the doctor told me. It would take three or four more treatments on successive days to get the full effect. I pointed out that his office was a bit out of my way. In that case, he said, I could go to see his mentor, who practiced in Manhattan—Dr. Milton Reder.

I'd heard and read about Reder (*New York*, May 14, 1984). An 86-year-old physician who still practices seven days a week in a Park Avenue office, Reder has been providing his cocaine treatment for 40 years. I called and made an appointment for the following morning. When I got there, shortly after eight, he was sitting in a small inner office near a trayful of thin wires tipped with cotton swabs. Reder didn't even bother with a medical exam. Instead, he told a couple of modestly funny jokes as he inserted the cocaine solution up my nose. I noticed that his hands were trembling. He mentioned, casually, that he'd just come out of the hospital. Somehow, he managed to get the cotton swabs in place, and once again, I noticed that the pain disappeared instantly. I also noticed that I had quite a nice little buzz; I was high.

Unfortunately, the pain returned again as soon as the cotton swabs were removed. Others might be willing to settle for the half-hour high—it was a relative bargain, at $25 a pop—but I still harbored grander hopes. I longed to be pain-free even when I was straight.

Several days later, I decided to pay a visit to the village tennis courts near our rented house. As long as I couldn't play myself, I found it hard to watch others play. But the village championships were under way, so I made an exception. No sooner did I sit down than I got to talking with a casual acquaintance about my back—and his. He'd gone through his own hell for several years and, surprise, surprise, finally found a miracle cure. It was the essence of simplicity. He just sat down whenever his back started to hurt, spread his legs out to both sides in a *V*, put the sole of one foot against the inner thigh of the other leg, and reached over the stretched-out leg as far as he could for 30 to 60 seconds. That stretched his hamstrings, he said, but also released the spasm in his lower back. I nodded, but halfheartedly. After all the disappointments, I was finally beginning to wonder about miracle cures.

Still, when I got home, I sat down to take a stab. (I was desperate, so I was willing to try anything. You shouldn't, without professional supervision.) For some reason, hamstring stretches hadn't been part of my routine, and doing them now hurt terribly. The pull up into my back felt as if it were tearing muscles—but my friend had told me to expect that, and not to worry. When I finished, I stood up. And felt no pain. I couldn't believe it. Three hours passed, and the tightness finally began to return. I did the hamstring stretch again. When I stood up, the pain had disappeared again. For the next several days, it worked each time—giving me at least three or four hours of extraordinary relief.

Alas, all things must pass. Within a week, I was getting less relief, and for shorter periods. Even so, to this day the same simple hamstring stretch is the most effective release I can get when my back really starts to hurt.

JUST BEFORE THE END OF THE summer, I decided to take one last flyer—quite literally. I'd heard about a physical therapist who was exceptionally deft at spinal manipulation. I called the woman; she said that in the next month she had *one* opening, the following day, a Friday, at 3 P.M. I jumped at it.

When I hung up, I realized that meant not just a train ride into the city but a return to Long Island during rush hour at the start of Labor Day weekend. Any gain I might get from the therapy had to be offset by traveling four or five hours under those conditions. I got a wild idea. Our house was minutes from the water. I called an air-taxi service and asked what it would cost to fly round-trip to the city from a dock near my house. As a matter of fact, said the dispatcher, there was a plane going to the city to make pickups the next day at 2 P.M. and I could go along for half-price—a mere $45. There was also one seat on the plane returning at 4:30. Total cost: $135. I gulped and said, "Book me."

The plane picked me up at two, at a dock three minutes from our house, and landed at the 23rd Street East Side pier at 2:30. I arrived at the therapist's tiny Upper West Side office at 3:01. She had an inexplicably grim look on her face.

"Take off all your clothes, except for your underwear," she said. I did. "Now come and sit here on my lap," she commanded. I hesitated, but it was clear she meant business. She put her arms around me in a bear hug and twisted me this way and that. Next, she told me to lie down on her treatment table. For the remaining 40 minutes, she worked incredibly gently with her hands on my lower back. Minutes before 4 P.M., she told me to get dressed. I felt terrific. I might feel some pain for a few more days, she said, but my problem was entirely solved.

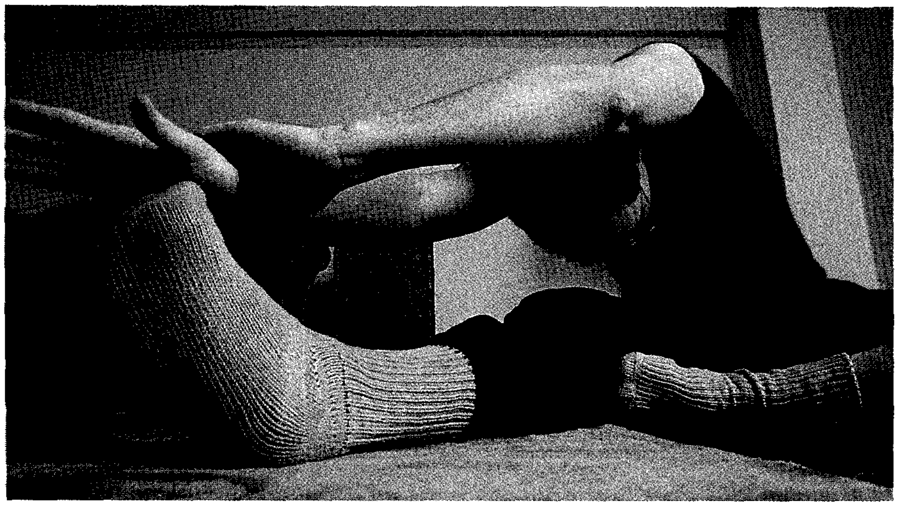
I dashed out, hailed a cab, and caught the returning plane seconds before it left the pier. At 5:10 P.M.—just three hours since I'd caught the plane in—I was sitting in the garden outside our house, sipping a scotch. Minutes later, two friends we'd invited for the weekend drove up looking weary and irritated. The Long Island Expressway, they told us, was a nightmare. They'd been on the road since 1 P.M. I tried not to gloat. Two hours later, my pain returned. A week later, it was still there.

AS IT TURNED OUT, MY FIRST sustained improvement took place in response to the unlikeliest treatment. A couple of years earlier, a friend I played tennis with—a periodontist named Barry Libin—had mentioned work he'd been doing with a syndrome called TMJ, short for the temporomandibular joint. When the TMJ—or jaw joint—is out of balance, Libin told me, it can create a variety of problems, including headaches. At the time, I'd had a couple of migraines, and he suggested that he examine me. Sure enough, he said, my jaw muscles were in spasm. I promised to return next time I had a migraine—but as luck would have it, I never had one again. Now, however, I had my bad back, and on a whim one day in November I called and explained what I was going through. He told me it was worth a visit.

Libin probed inside my mouth and decided the signs of TMJ syndrome were still there. The first part of his treatment consists of making a bite plate that inserts over the bottom teeth and effectively changes the alignment of the jaw. I was skeptical, but willing. A week later, Libin inserted the bite plate. With my mouth closed, it made me look like a gorilla. But if my pain level was 5 when I arrived at his office, it dropped nearly instantly to a 2. And it stayed at that same modest level for the next week. When I returned, Libin examined me again and readjusted the plate. My pain level jumped up. When I went back, he made some more adjustments. My pain again decreased to a 2, and stayed there for ten days. Then, for the next several weeks, my pain went up and down wildly—and finally I gave up. But odd as it sounds, I felt I'd turned a corner. For days at a time, I'd felt almost no pain. I could believe that things were eventually going to be okay.

Increasingly, they were. And I'd learned to cope quite well even on modestly bad days. Lying on ice for 20 or 30 minutes was usually very effective—and even more so when I alternated it with moist heat. Stretching nearly always helped. As the winter months approached, I moved from taking outdoor walks to walking on a treadmill at a health club. Only then did I discover the virtues of walking fast. On the street, I tended to be leisurely. On the treadmill, there were no distractions. As I increased my speed, I increased my heart rate. For the first time in a year, I realized how much I'd missed that aerobic effect and the release it provided from the accumulated tensions of the day. When I finished a treadmill walk, I nearly always felt exhilarated.

For all that, there were still bad days for my back—and it took only one to send me scurrying after new solutions



"THE MIRACLE CURE": *The hamstring stretch, which releases tension in the lower back.*

PUSHING PAST PAIN:

THE COMPREHENSIVE CENTER'S APPROACH

DURING THE TWO WEEKS IN JANUARY I SPENT AT the Comprehensive Pain and Rehabilitation Center in Miami, Barbara Cohn, a fellow patient, found it so painful to sit that she ate her meals each day standing up and spent the one-hour group discussions each afternoon lying on the floor, usually atop an ice pack.

Two years earlier, Dr. Cohn—a 44-year-old radiologist from New Jersey—had injured her back skiing. A CAT scan revealed protruded disk material in her lower spine. After consulting with four top New York neurosurgeons, she had the disk material surgically removed. Still, when she sat, the pain did not diminish. During her first two weeks at the pain center—undertaking a vigorous stretching regimen for the first time since her injury—her pain actually increased.

When I spoke to Dr. Cohn on February 20, she'd been home from the clinic for one week. That day, she'd woken up, done her stretching exercises, taken a one-hour dance class, sat through a two-and-a-half-hour concert at Lincoln Center, and then gone out to dinner. At 9 P.M., she was still feeling almost no pain.

What makes Dr. Cohn's story more amazing is that it was not the exception. Over the past week, I checked back with at least a dozen of the patients I met during my stay at the center. The overwhelming majority reported similarly dramatic improvement. For example, Martha Metts, 49, arrived midway through my stay, limping badly with a cane, a veteran of two back operations. On her first day, the cane was gone and she was walking normally. After a week, she could sit on the floor, her legs almost in a split, and feel hardly any pain.

The center was founded in 1975 by Dr. Hubert Rosomoff, a neurosurgeon. At the time, Rosomoff, now 58, operated frequently on back patients and had developed a radical procedure called a neural-arch resection, in which he literally removed the back half of the bony spine as a way to relieve pinched nerves. After the operation, he regularly prescribed a vigorous program of physical therapy to restore patients to normal function. But one day, a couple of physical therapists approached Rosomoff and told him that putting patients on a physical-therapy program directly following such radical surgery was difficult. Why not, they asked, begin physical therapy before the operation, interrupt it on the day of surgery, and then resume it immediately afterward?

"It made good sense," says Rosomoff. "But no sooner did we start the physical therapy than we began to notice that the indications for surgery—intractable pain and persistent neurological deficit—were disappearing." It has now been four years since Rosomoff performed back surgery. His pain center, meanwhile, has treated some 7,000 patients without surgery and claims a success rate of 90 percent. By "success," Rosomoff means that patients have been returned to "normal functional capacity." As for complete reduction of pain, Rosomoff puts the figure at 70 percent, "over time."

The average patient stays four weeks, at least two of them as an inpatient, for which the weekly cost is $4,000 to $4,700. "It takes two weeks to properly stretch the tissues and reduce irritation," says Rosomoff, "and two more weeks to increase strength and endurance."

Rosomoff rejects the conventional wisdom that pain, even from a visibly herniated disk, is the result of pinched nerves or nerve-root compression. Rather, he argues that "pain comes from the soft-tissue involvement—muscles, tendons, and ligaments—that accompany spinal injuries." Thus, the center's treatment for a patient with a protruding disk is much the same as for someone like me—whose only apparent problem is muscle tightness and spasms.

"Stretching is almost always the first issue we have to address with our patients," says Rosomoff. "Invariably, the tissues around the joints have become so tightly contracted that they can't function efficiently or through their normal range."

The vast majority of pain-center patients are diagnosed as having "myofascial syndrome"—a vicious cycle that begins with an injury. Pain leads to contraction of the muscles, which in turn prompts many people to become less active, for fear of increasing the pain. But inactivity merely leads to further muscle contraction and more pain—often accompanied by stress and anxiety, which become a part of the pain cycle.

Stretching per se won't necessarily solve the problem. "Most people stop stretching as soon as it hurts," says Rosomoff. "Whenever we hire new physical therapists, we have to retrain them, because they, too, are taught that when people start to complain, you stop pushing because you may hurt them. The fact is that it should hurt when you stretch contracted muscles. Our philosophy is to push you past the point of pain to get you where you have to be."

The next, preventive, phase is strengthening—including the abdominals, which help support the back. The other aspects of the center's multidisciplinary approach are likewise aimed at prevention. Biofeedback and relaxation techniques are employed as part of an effort to reduce the stress and anxiety that cause muscle tightness. And instruction in proper body mechanics is designed to reduce the physical strain on the muscles of the back.

"What we do, when you really look at it, is really just common sense," says Rosomoff. "Why that's escaped the medical profession I don't know. It just may take another five or ten years of hammering away to get the word out." —T.S.

again. Unfortunately, I'd run through most of the treatments known to Western man. Perhaps that's why I ended up trying acupuncture. I'd long heard acupuncture could be very effective, but I'd resisted it. If the prospect of a single needle made me queasy, facing a dozen of them was nearly unthinkable. Finally, on a particularly bad day, I screwed up my courage and went to see Dr. Wei-Ming Tsao on West 57th Street. He turned out to be a young, friendly fellow who had trained first in China under his father and grandfather. Refreshingly, he promised no miracles—and even maintained that if I didn't begin feeling improvement after a half-dozen treatments, acupuncture was not for me.

As I lay on my side, I tried desperately to make believe I was on a beach in the Caribbean. I did feel the tiny pricks of the needles on various parts of my back—and I was appalled to realize that he was also inserting them in my knee and at the top of my foot. Something about energy meridians, he said. But even I had to admit that the procedure was scarcely painful. And from the first treatment, I felt discernible relief. It wasn't the miracle variety, but it was clear and consistent.

So why, then, did I decide last month to fly all the way to Florida to spend two weeks at a facility that emphasizes a radical reconditioning program: eight to ten hours a day of stretching, strengthening, and stress management? The simple answer: For all my steady improvement, I still wasn't pain-free—and I viewed the program as a concentrated opportunity to solve my problem, once and for all.

I first heard about the Comprehensive Pain and Rehabilitation Center (box) last summer from a friend who'd had a slipped disk and got better only after visiting the center. Many times during the fall I made plans to check in, only to change my mind when some new treatment seemed to be providing relief. Finally, at the end of January, I carved out the time and boarded a plane for Miami.

I did quite well for the first ten days in the program. Under the pushing and prodding of the physical therapists, my flexibility increased from below the normal range of motion to well above it.

In "occupational therapy," I was given instruction in the body mechanics that make it possible to pick up substantial weight without putting the stress on the back. The ability to lift, in itself, was a big gain for me. For months I'd been reluctant to pick up our infant daughter.

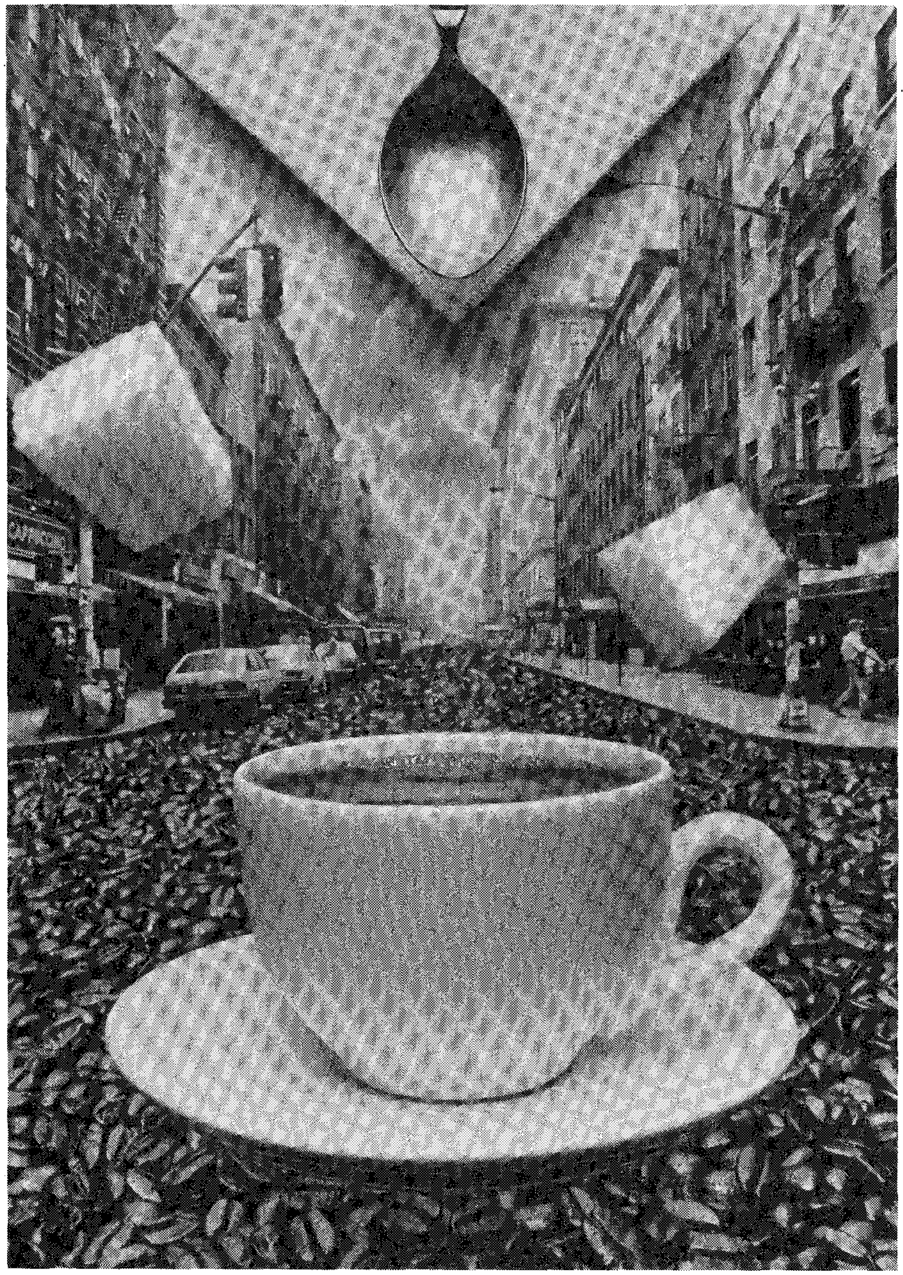
The program made less of a dent in my intensity. Hooked up to a finger-temperature biofeedback device and told the challenge was to raise the temperature reading by thinking relaxing thoughts, I lay on my back for fifteen minutes and actually *lowered* the temperature. Nor did I become less impatient. The minimum recommended stay was three to four weeks; I wanted to finish in two, rationalizing that my problem was less severe than those of my fellow patients.

One of the chief goals of the program is to restore patients to full function—and one of my own goals was to begin playing tennis again, after nearly a year's layoff. Two days before my scheduled departure, I set out for a local public park with one of the physical therapists. As instructed, I stretched conscientiously before we started to play. It was a joy just to swing a racket again, and for the next 45 minutes we hit at a moderate pace. When we finished, I dutifully stretched out again, and for the rest of the day I felt terrific. The next morning, however, I woke up feeling worse than I had for months. I felt a sense of utter despair. Those in charge of the program seemed unfazed. I was experiencing an increase in pain that they casually refer to as a flare-up—the unspoken implication being that flare-ups flare down.

The logical response to my setback might have been to hang in for a third week. But I missed my family, I'd already decided to leave, and I'm a stubborn son of a gun. The setback frightened me, but I was also reasonably confident I could overcome it by continuing my stretching. For several days after my return home, the pain did not diminish. My confidence wavered. But sure enough, by the end of a week of stretching, ice and heat, fast walking, smart bending—even, occasionally, relaxing—I began to feel better.

As I write this, I've been back from Miami for precisely two weeks. Although I spent the past week writing this story, putting in long hours at my desk under considerable deadline pressure, my back has been remarkably quiet and cooperative. For the last several days, I've been almost pain-free. Next week, I'm hoping to mark the one-year anniversary of my first twinge by toasting its absence.

But please, don't feel bashful. If you know someone who works absolute wonders on backs, I'm still open to suggestions.



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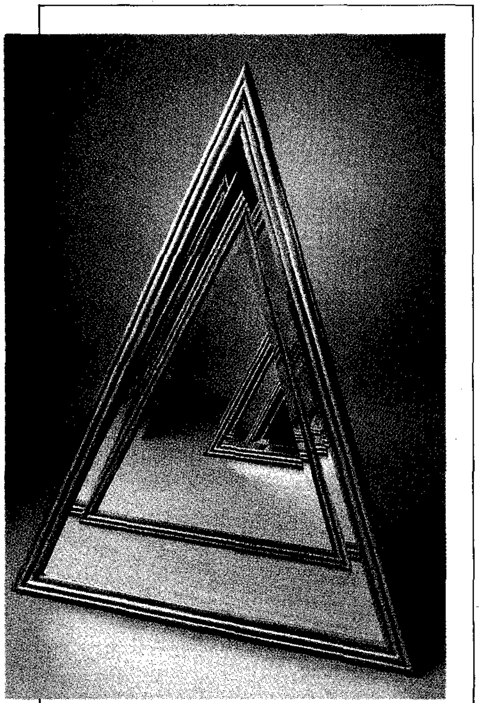
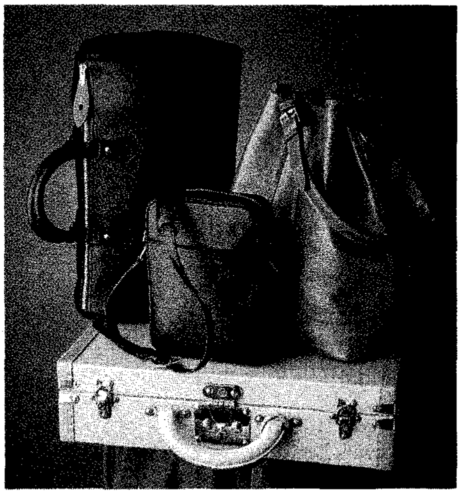
By Corky Pollan



The Glass Detail

Most of the time, James Elkind of Lost City Arts sells originals: Mobil's Pegasus; RCA-Victor's famous dog, Nipper; architectural artifacts; and such other detritus from our urban landscape as Goodyear's "winged foot" and doors from the Yellow Cabs of the twenties. It was his customers' surprisingly enthusiastic response to the real thing—an Art Deco mirror salvaged from a thirties movie palace—that prompted Elkind to duplicate the silvery wood frame and the one-inch-beveled glass, and so produce a fake that's every bit as handsome and dramatic as its prototype (28 by 35 inches, $250; 50 by 64 inches, $500).
LOST CITY ARTS/*257 West 10th Street 807-6979*

Fair-Leather Friends



"But this handbag isn't even real *leather*" was the wail heard in the seventies from those not in the know. For those who were, that handbag, with its exuberance of *LV*'s, was one of life's necessities. (In truth, it was a decade in which one's *own* initials were definitely not enough.) Now Louis Vuitton, the venerable company that's been in the business of luggage for 132 years, is making a new line of bags and briefcases in real leather and in colors too. The shapes are classic, the leather of a grainy, wheatlike texture, in these rich shades, plus green. And the signature? It's been reduced to one discreet *LV,* except on the attaché case, which sports a border of tiny ones. (From $250 for the camera case to $2,200 for the attaché case with a removable file folder. Not all shapes in all colors, except by special order.)
LOUIS VUITTON/*51 East 57th Street/371-6111*

She Can Work It Out

Tired of running in garb that "rode up, fell down, and generally exposed far more than my running ability," marathoner Paula Shirk opened Time of Her Life, a shop dedicated to women who are serious about sports and committed to fit more than fashion. Shirk believed it was time that women had sportswear designed specifically for them, not sized-down versions of men's things. So shorts here are wider through the hips, a bit longer in the leg, and they hug the waist. Running shoes are narrower in the heel. There are triathlon suits ($62 to $64) and aerobic shoes ($34 to $50)—as well as sports bras; Speedo swimwear and goggles; Capezio, Dance France, and Alitta leotards and tights; and swimwear and leotards for pregnant women. Also, stationary bicycles and rowing machines, at prices that match those of many of the city's discount stores—but Shirk's are assembled, and she'll deliver in the neighborhood (from $179 to $595).
TIME OF HER LIFE/*652 Amsterdam Avenue, near 92nd Street/769-2300*

Photographs: top and left, Tohru; right, Dan Cornish/ESTO.

Theater/John Simon

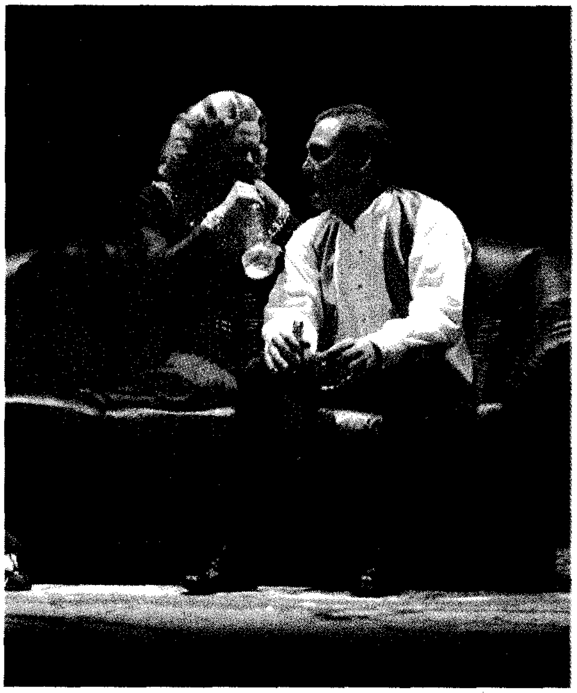
INCHWORM'S DELUSION

"...Sellars directs the dated, often inept *Idiot's Delight* as if it were an operetta put on by a Tyrolean summer theater..."

THE SELF-STYLED AMERICAN NATIONAL Theater and its artistic director, Peter Sellars, have mounted a multiple-anniversary production of Robert E. Sherwood's **Idiot's Delight** (1936) at Washington's Kennedy Center. In a program note, Sellars admits the limitations of Sherwood's isolationist play—even that it is in some ways "almost laughable"; by 1941, as a director of the Office of War Information, Sherwood "presumably had access to more sophisticated intelligence than went into *Idiot's Delight*." Would it not have been possible, then, to dramatize the OWI materials rather than revive this piece of less sophisticated intelligence? That the play is dated might not even matter if it weren't also naïve and uninteresting, and often downright inept.

Sellars has placed the production in three or four different periods. Some of the trappings are of today, some of 1936; in pitch darkness before the start of Act III, we must listen to what seems like Chamberlain's entire declaration of war on Hitler, so I conclude that Sellars means this to be also about 1939 and the outbreak of World War II; finally, the program locates the action "in any imminent year," i.e., at the start of a future World War III. Has history—or pseudohistory—ever suffered so acutely from multiple personality? That the stage is awash with sundry accents real and fake—or both at once, as Jan Triska plays the Fascist captain (we are in a luxury hotel in the Italian Alps) with a highly improbable Italian, but quite genuine Czech, accent—and that the same foreign words and names are pronounced every which way heightens the confusion. As a French Communist firebrand, Tim Choate cooks up an accent so *nouvelle* that large chunks of the play can't be digested at all.

Matters aren't helped by Sellars's directing the show as if it were an operetta put on by a Tyrolean summer theater. The minor characters are often goosed and prodded into near-hysteria, whereas the principals are frequently allowed tempos right out of Pinter. Roughly four fifths of the play has actors lined up down front, delivering their dialogue smack out at the audience, perhaps on the excuse of a view of four countries from that vantage point. But since not even the most international panorama can be that absorbing—especially for some of the locals—a likelier explanation would be poor acoustics or bad direction. A pair of English newlyweds are made to paw each other incessantly—even at table, with others seated between them—which makes one wonder where the director got his notions of English or heterosexual behavior. For the first two acts, the manager, the social director, and the bellhop of this severely understaffed hotel or production (the bartender doubles in drag as a chambermaid and as a guest, Signora Rossi; Signor Rossi, in a wheelchair, is portrayed by a female dummy in male drag) are played for cheap laughs; in the third act, suddenly, for facile pathos.



ÉMIGRÉ AND HOOFER: *Williams and Keach in Washington.*

Harry Van, the no-account hoofer who travels around Europe with his three dancing girls, Les Blondes, is enacted competently by Stacy Keach, even though he has neither the build nor the sinuousness of a song-and-dance man. But the three Blondes must have been picked expressly for their histrionic, terpsichorean, and pulchritudinal shortcomings. To provide at least one dancer, Sellars had to write in a fourth chorine who meteorically appears and disappears, rather like the Third Murderer in *Macbeth*. And he has exaggerated the gum-chewing stupidity and incompetence of the other three beyond the line of duty or any chorus line from here to Albania.

In the first two acts, any number of cast members keep aimlessly moving furniture about (or, failing that, a peripatetic grapefruit) as if they were some surplus Santini Brothers; in Act III, however, Sellars removes every stick of furniture (presumably that's what Alpine hotels do in wartime), so that Irene, conscientiously but unbrilliantly played by the good JoBeth Williams, must sit on the floor to drink her last champagne. Piano stools, however, are exempt from this dispensation; thus there's one left so Harry can play hymns as the bombs start falling; poor Irene, though, must crouch. Toward the end, the barman is marched at gunpoint from left to right, then right to left; when lateral directions are exhausted, he is made to climb up on the roof, where he perches during the final air raid, chiefly to deflect attention from the principals, where it belongs.

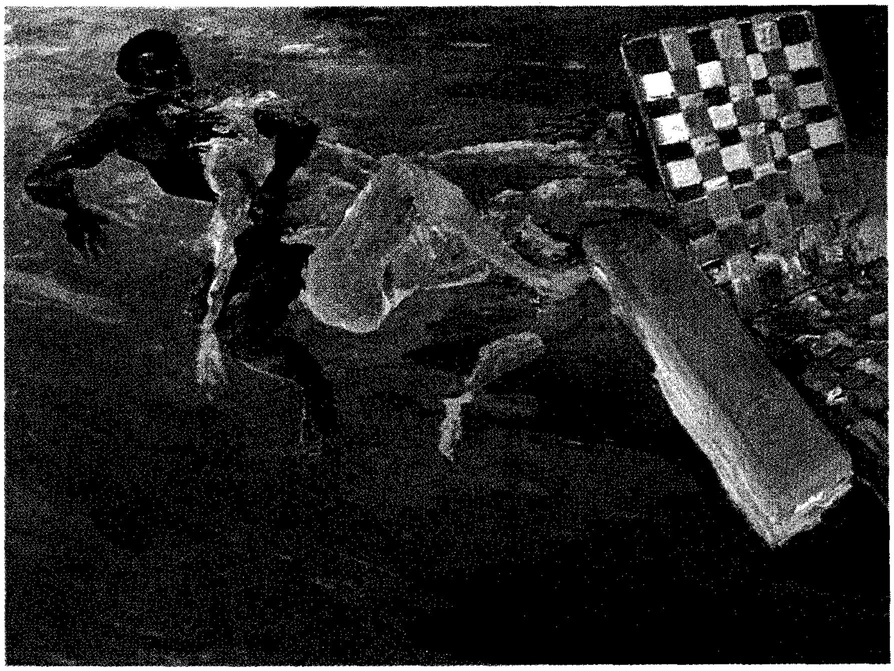
During her quasi-love scene with Harry, Irene, on a sofa that materializes from nowhere, is first couchant on the backrest, then astride the armrest, finally rampant on the seat. And all this in George Tsypin's set that is mostly translucent Mylar with Fascist eagles for lintels—a kind of Duce Disco; and between scenes, there's the droning of scratchy period tapes of political speeches and jazz—the "score" by Bruce Odland. As for the supporting performances—except for Werner Klemperer's judiciously underplayed villain—they're all variously bad. In his staging, Sellars transcends mere directorial incompetence into moral imbecility. What drew him to the script may have been Harry's line "All my life I've been selling phony goods to people of meager intelligence and great faith." Even if they cannot increase their intelligence, must they keep the faith? ■

Photograph by Joan Marcus.

Art/Kay Larson

THE NAKED EDGE

"...Eric Fischl's painting is obsessed with contamination: of action by the failure of love, of love by human perversity..."



SAUVE QUI PEUT: Saviour Mother, Save Your Love(r), *1984.*

AT TIMES, THE TRULY REVOLUTIONARY act is also the simplest. **Eric Fischl,** 38, became one of the most notable newcomers in the "new painting" of the eighties because he had the force of mind to retreat to what he knew best. What he knew was loss, passion, and pain.

Within abstract art, there is no language for the small disturbances of the self. Fischl had to make his own place by obsessively returning to the figure, jettisoning the conceptual drawings and performance art he had produced in California and Nova Scotia in the seventies. It must have seemed that he would be banished to the badlands, but instead he found himself at the center of the issues troubling his generation.

The talk about "the return to the figure" typically fails to note how deadened the human form remains in the iconography of the late twentieth century. Even artists who invoke it tend either to reduce it to cryptography or to trade on the passions of other centuries (crucifixions pop up in pictures all over the Lower East Side). To shed the dead layers, Fischl had to, metaphorically, take off his clothes and stand naked before the tribunals of modernism, hungry for all the feelings—vulnerability, anger, covert and overt hostility—that attend a disrobing.

Fischl's first important museum show has finally arrived at the Whitney, its last stop on a long international tour that began at the Mendel Art Gallery in Saskatoon, Canada. The show, amplified and reinstalled here by curator David Whitney, is a bit late (questions about Fischl seemed more urgent a year or two earlier) but not too late to feel the seductiveness of Fischl's radical doubt. Unfortunately, this simple strategy of realist retreat has already collected an awesome overburden of neo-Structuralist obfuscation. It's worthwhile to drop all that and to be as rigorously descriptive as Fischl himself.

The people in Fischl's paintings are naked. Their condition, in other words, parallels that of the artist. They have taken off their clothes in order to expose themselves literally and figuratively. They are "stripped bare"—down to the ground of being, the skin of awareness—or, in cruder terms, down to their pubic hair, their helpless rage, and their vulnerability. Curiously, this unclothed condition is not a simple one. It's as slippery as the fundamental subatomic world, where matter is both particle and wave, and changes state because it is observed.

Observation changes the state of a Fischl painting like *Saviour Mother, Save Your Love(r)*. A black man, his arm across a woman's breasts, holds her face above the surface of a swimming pool while a vague figure (probably a boy, judging by Fischl's other pictures) struggles underwater, nearly obscured by an empty float-chair.

It's the sight of skin on skin—black skin on white breasts—that opens an emotional window into the picture and, as surely as a jolt of electricity, insists on an observer's attention. Who are these people, and what do they mean to each other? The chair offers another, lesser window. Did the woman jump? Is she trying to drown? Is she playing? Are *all three* of them playing? What kind of a game is it in which people play at drowning? For that matter, what of the boy, who appears to be swallowing water with no help in sight?

The undertow of loyalties in this scene is ferocious. A black man grabs a white woman while her son looks on, gasping. We know that Fischl's own mother was an alcoholic, drowning in a different sense. *What if* your mother needed help and a black man grabbed her breasts to save her? For that matter, *what if* they were lovers? What degree of racism lies in your answer? Fischl sometimes populates his paintings with blacks who (tritely) endure real anguish and display real joy while their white adolescent counterparts wallow in ennui. So who's sinking here? Not the black man. Only strong, genuine feeling can save this devastated woman and her helpless son.

It's worth pointing out that these are hypotheses, neither confirmed nor denied by the picture. Fischl opens the window and the rest of us eagerly stick our necks through it. Given half a chance, all of us take our clothes off.

Fischl's art is obsessed with contamination: of thought and action by the failure of love, of love by human perversity. When the naked father hugs his toddler daughter in *Daddy's Girl,* you don't know how to read the signals: It's love, but pure or impure? When the girl with curlers in her hair hugs her dog on an unmade bed in *Master Bedroom,* you sense her desperate need for love, but you wonder how far she'll go to satisfy it. At certain levels of the human psyche, love and

Courtesy of Mary Boone Gallery.

perversity are like particles and waves: two descriptions of the same thing.

So the observer becomes implicated in the pursuit of truth, which has no meaning outside observation. The artist, meanwhile, refuses to supply answers. He has left us in a state of attenuated helplessness that becomes the first condition for our experience of his art. He shows us what it feels like to twist in the wind.

There is a moment in adolescence when sensuality overwhelms you and the Eden of ignorance is gone forever. You become aware of your parents' physicality as clearly as if they were naked. Desire becomes narcissistic—a frustrated search for union, a fusion of paradise and torment. Affection is tangled up with physical intimacy; affection for your parents sparks repression and the invocation of taboos. It's a state of separation, loss, and longing—to call it Freudian is to tag it with a label in order to dull its edge. Fischl's teenagers all live on that edge, naked, and sometimes in perilous proximity to their equally bare elders. I doubt he means actual incest; I think he's describing a primal moment that most of us are desperate to sweep under the rug.

The longing for connection and the feeling of being forever cut off from it is also a good description of the paralysis that affects Fischl's generation. Young artists trained all their lives to think and feel in abstractions discovered the horrendous difficulty of reaching back out of the world of signs to some personal point of salvation. Fischl has said that he began to paint people because he was tired of hearing other artists compliment him about "the [visual] weight of this or that, or the way one color pushes off another." His answer was *The Power of Rock and Roll,* an anthem of celebration that was in the last Whitney Biennial (it's not in this show). The boy, dancing on his bed and waving his arms to the invisible music, is momentarily whole. Art, a testament of pain and separation, becomes a way of bringing it all together again. (Madison Avenue at 75th Street; through May 11.)

In brief: THE BRITISH PAINTER **Graham Nickson** has lately developed a figurative style that treats the human body like a punctuation mark in a long sentence about the love of painting. On various beaches in different stages of a lurid twilight, people pull shirts over their heads, shake out towels, do headstands, and otherwise act like semaphore flags halted in mid-word. The hint of frozen motion is uncanny, and strangely beautiful. The smallest paintings have the breathless, rigid intimacy of Piero della Francesca. (Hirschl & Adler Modern, 851 Madison Avenue, near 70th Street; through March 11.)... The Norwegian **Leonard Rickhard** is the fifth artist in the series "A Nordic Quintessence," sponsored by the American-Scandinavian Foundation. Not having seen his predecessors, I can't comment on the program, but this show proves that at least a fifth of it is fascinating. Rickhard, who is widely known in his native land, is a kind of Nordic Saul Steinberg. The best of his paintings are maps; in the center are houses in birch forests, perhaps, or military encampments. Peaceful nature is repeatedly and quietly exploded by military maneuvers—or, on a more symbolic level, by the act of mapping itself, which becomes an analogue for the determination of the human mind to see patterns (war, aggression, and so on) where there are none. The birch-grove-map paintings are intricate and rich—unlike the too obvious dummy heads and model airplanes in Rickhard's other work. (ASF Gallery, 127 East 73rd Street; through March 21.)

Recommended: At the Museum of Modern Art is a radiant little show of new etchings by painter **Bill Jensen** (through March 4). If you miss it, recoup your losses at the Whitney, which has gathered three contemporary print-makers, **Susan Rothenberg, Terry Winters,** and **Jennifer Bartlett,** in a show that's pure pleasure (through April 27). ■

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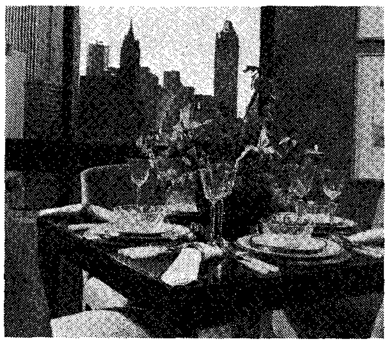

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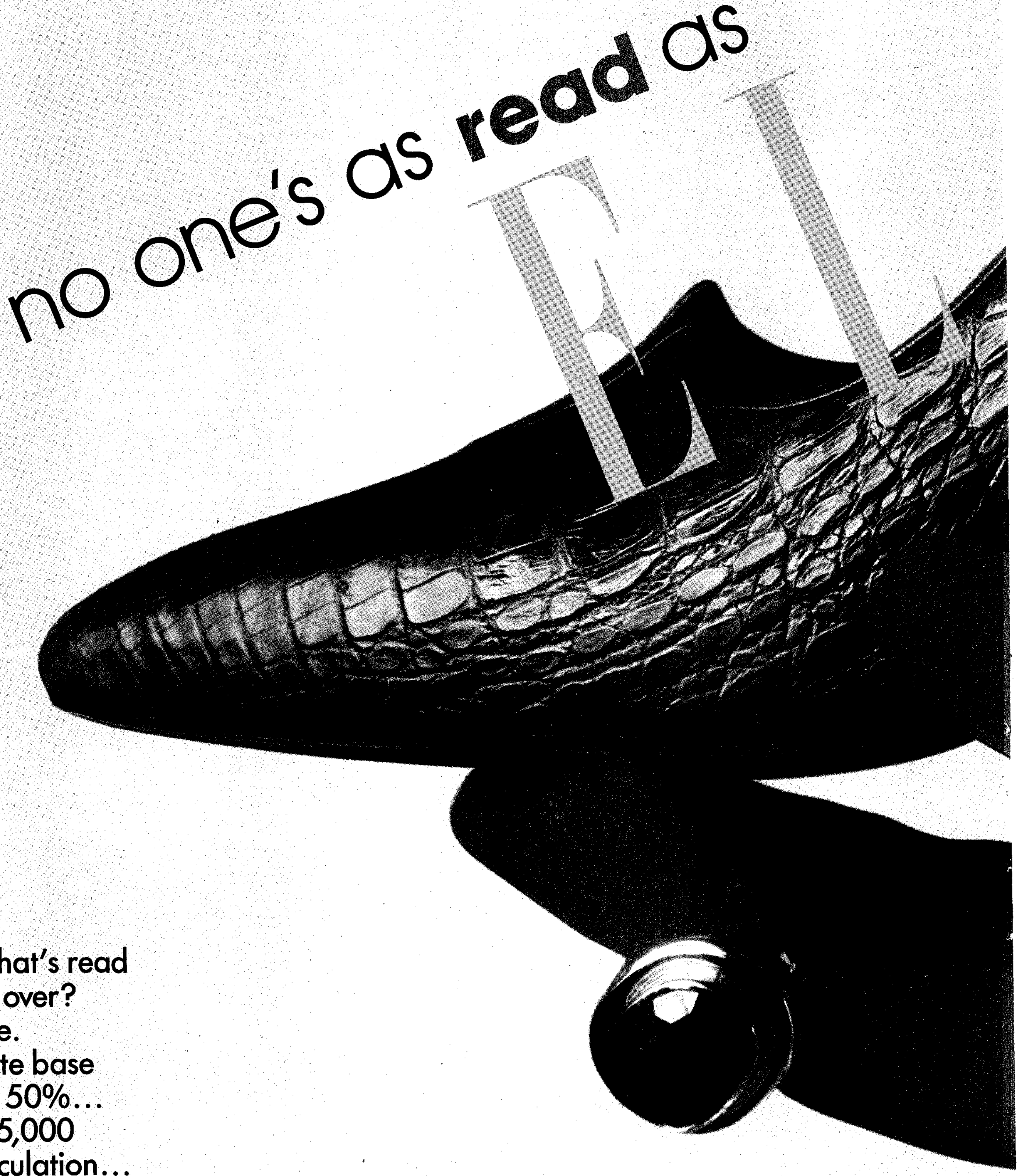
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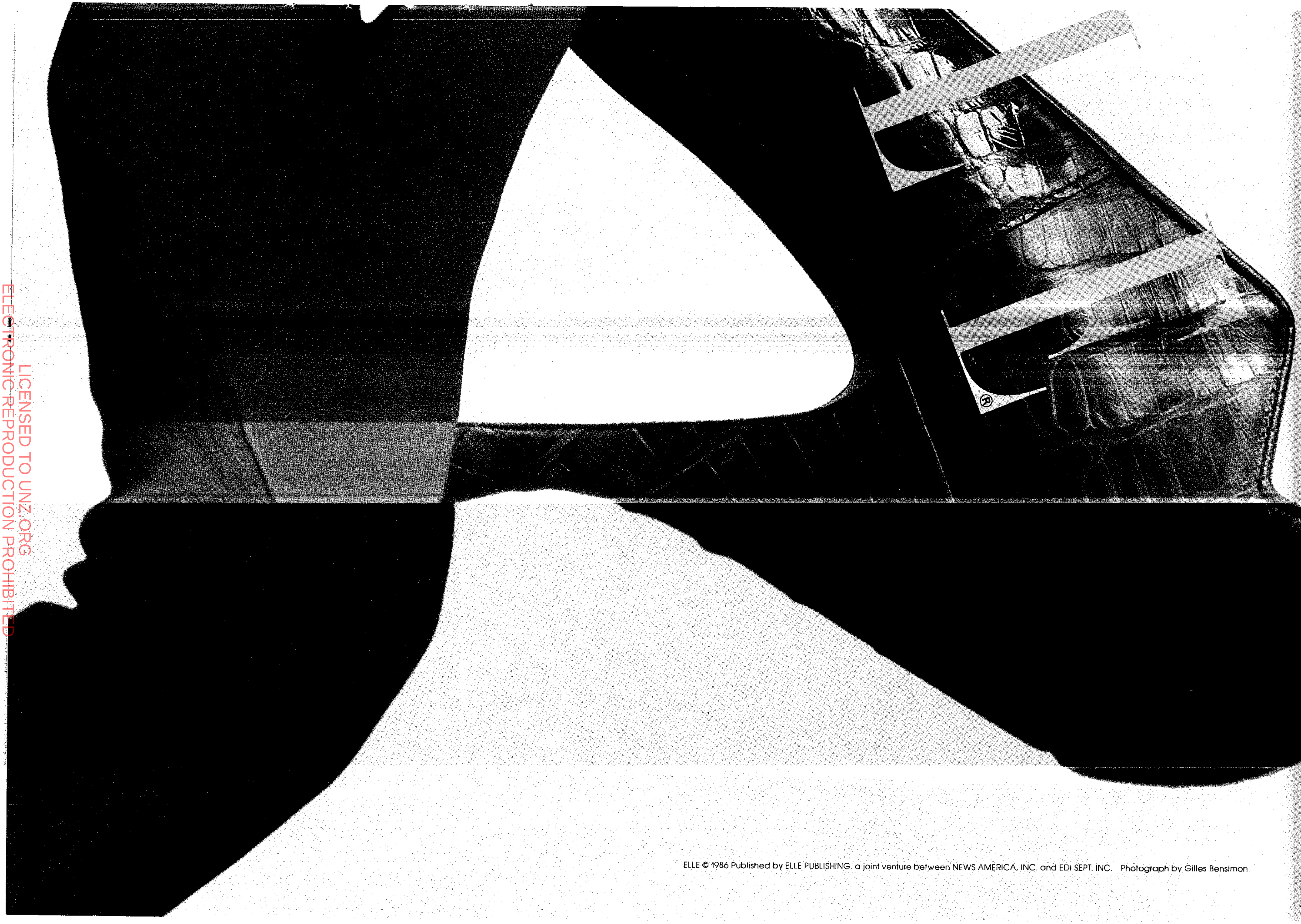

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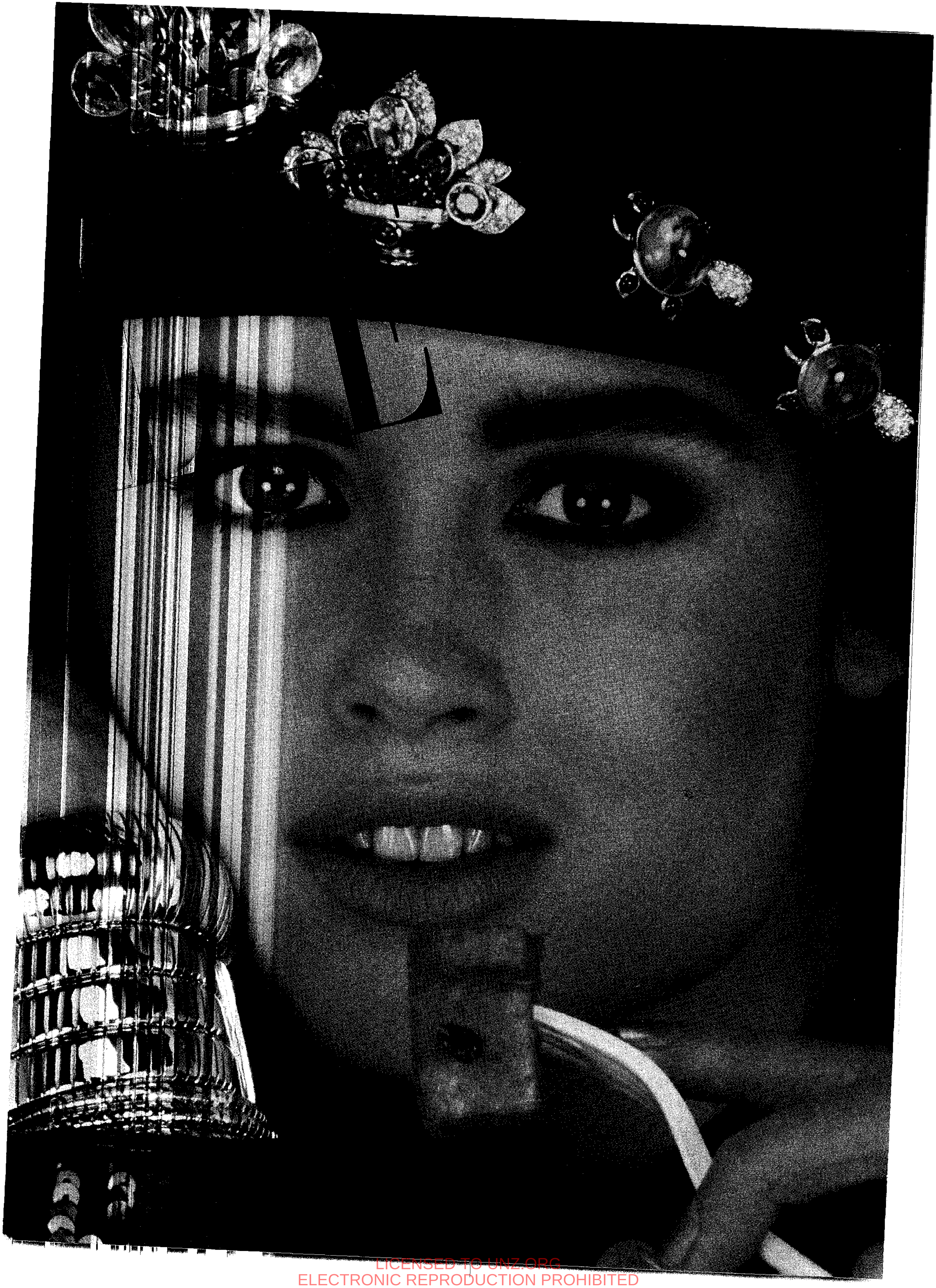

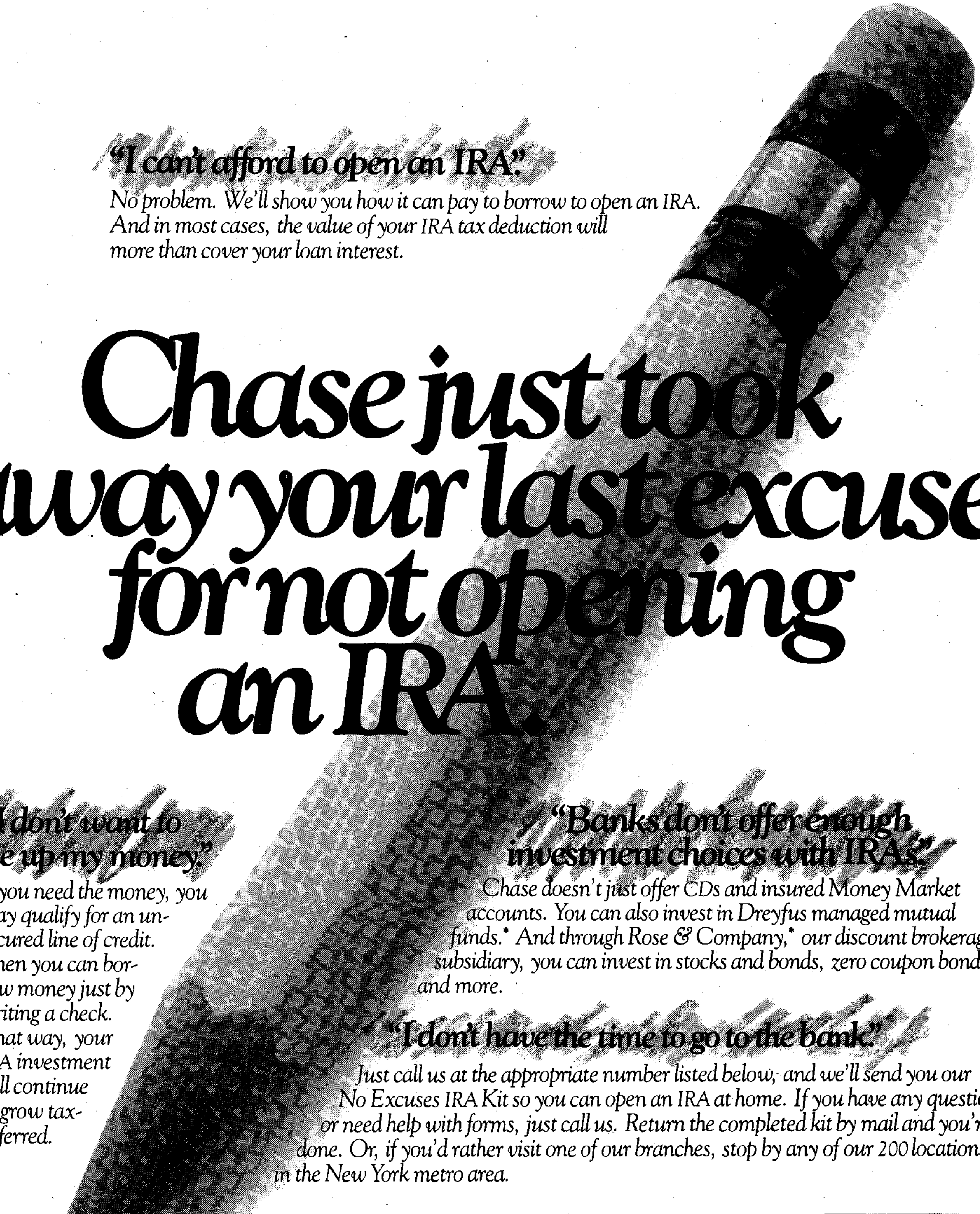

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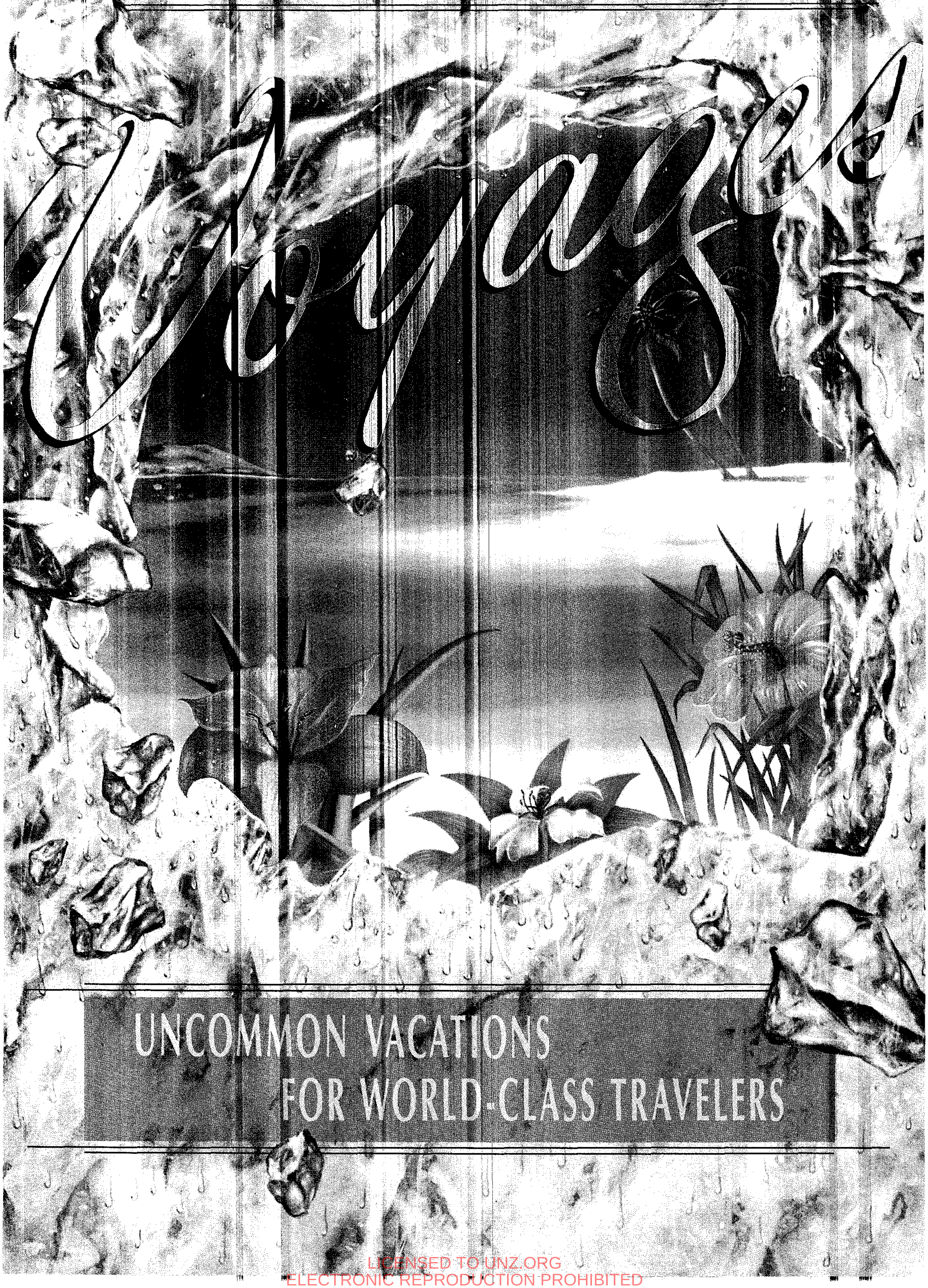

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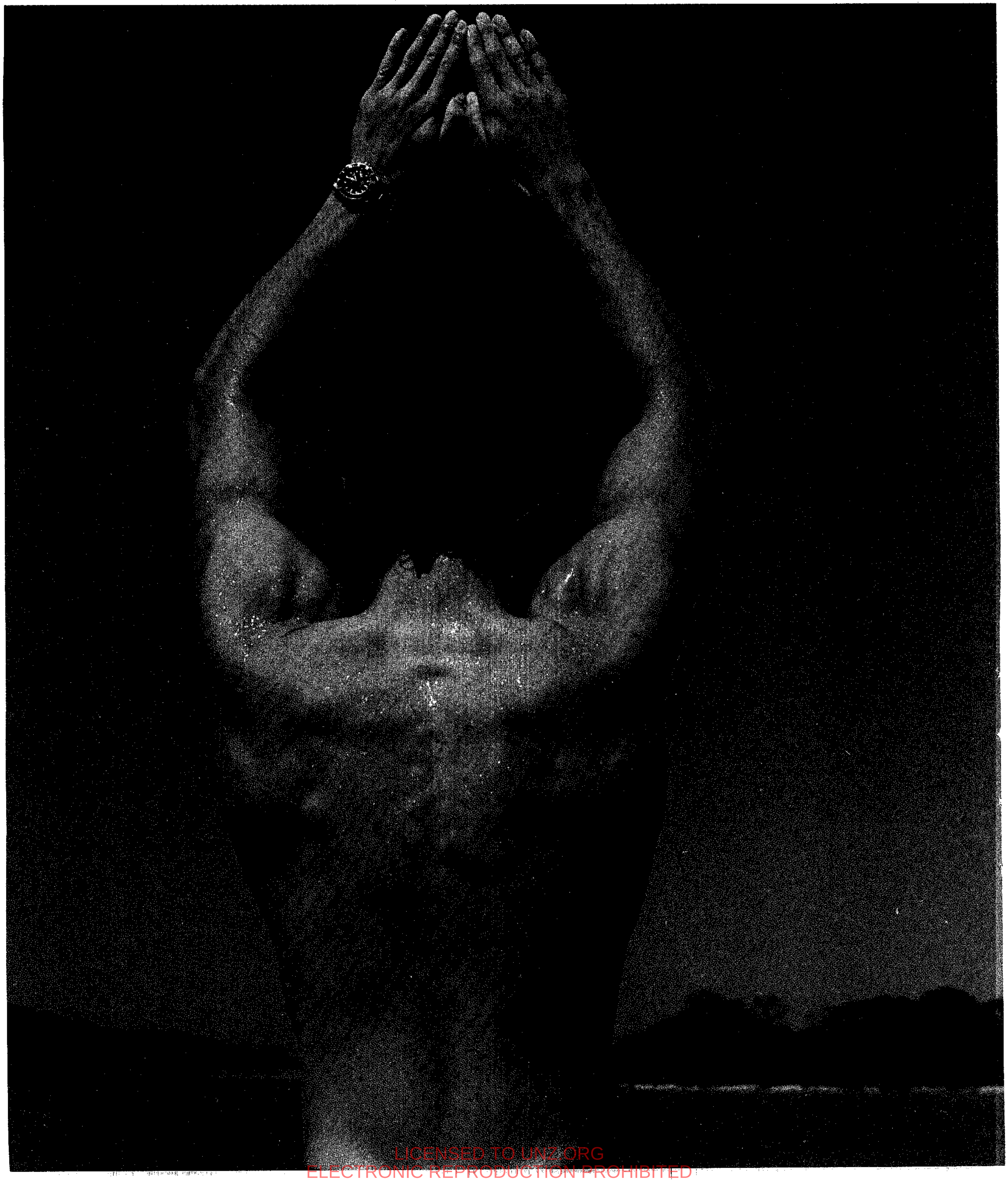

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by Anthony Weller

There is a myth afoot in the world today among people who can afford to travel that the going is no longer good. Sophisticates complain that there is nowhere left to go, that the age of adventure is dead, that all the world's great beauties are studded with postcard stands, tourist traps, and bleak impersonal hotels. Service isn't what it was, the exotic has lost its accent, and you might as well stay home.

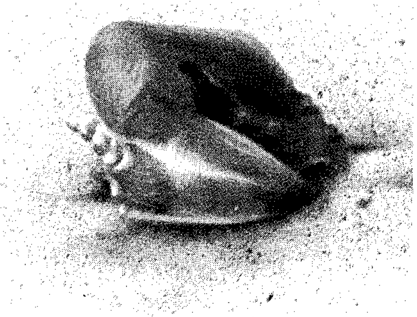
Despite this notion, more and more Americans travel—and every year there are more places to go. Destinations that in the past were almost inaccessible to the vacationing New Yorker are now merely a plane flight away. One no longer has to trek perilously up the Himalayas to get to Katmandu, or ride the Orient Express through Europe to reach Istanbul, or hop a boat across the Bosporus to Asia, and then take trains and buses and trains again to reach India. Jet travel has made journeying easier and less expensive, and now the world has opened up for people who don't particularly want to rough it, but still, very much, want to see it.

Luxury travel—an elegant tradition that stretches back at least as far as those imperial travelers, the Romans—is thriving. One can bicycle through the Yangtze Valley in China, hire a private yacht to explore unpopulated Caribbean islands, and visit centuries-old cities.

After a productive winter, New York people need to be given new eyes on the world—or maybe even a new world to see. It is not just an antidote to a hard, snowbound city that they require. It is an elixir, a new lease on apartment life, a few days that are not determined by deadlines or interrupted by screeching sirens and braking cabs.

A great vacation is part familiar, part the unknown, part challenge, part recuperation. It does not matter if it is not unique: Travel should not be a test of vanity or a competition to find the most out-of-the-way place or the most unusual mode of travel. It should, however, show some imagination. Most of all, the vacationer should shoot for a trip that lands one solidly in the heart of the destination and, at the same time, allows him or her to withdraw comfortably and easily. A trip should renew the traveler in ways that a few days off at home can not. It should be something that one can look to for sustenance in the months between this and the next trek abroad.

Here are eleven splendid reasons not to stay home.



Illustrations by JEFFREY ADAMS

Cruising
THE U.S. VIRGIN ISLANDS

Do we discover our islands too easily? Three hours out of JFK they seem to rise full-grown from our dreams, out of a placid cobalt Caribbean. Only a few hours after leaving New York, one is checked in to a hotel and lying on the beach. The transition has been completed, so sudden it is like time travel. But for people with a week on their hands, a little more enthusiasm, and a little more money, the tropical grandeur of the United States Virgin Islands can be truly impressed on the memory and the spirit via a chartered yacht.

These islands—St. Thomas, St. John, St. Croix—are a rich potpourri of cultures. Dutch, English, African, Danish, Spanish, Maltese, and French influences are felt throughout—in the food, the music, the architecture. St. Thomas is the ideal place for the duty-free shopping that one now associates with Caribbean isles. It is also—with St. Croix—the place to savor the international cuisine that reflects the islands' ethnic mix.

As a means of discovering the islands, the independence and self-sufficiency of a well-stocked, well-crewed yacht cannot be equalled. One can come and go; one can drop anchor in any of a thousand private coves as you please; one is, best of all, engaging in a timeless tradition that leaves one completely unfettered from shore. It is as close as most of us can ever come to the ultimate dream, of having one's own island.

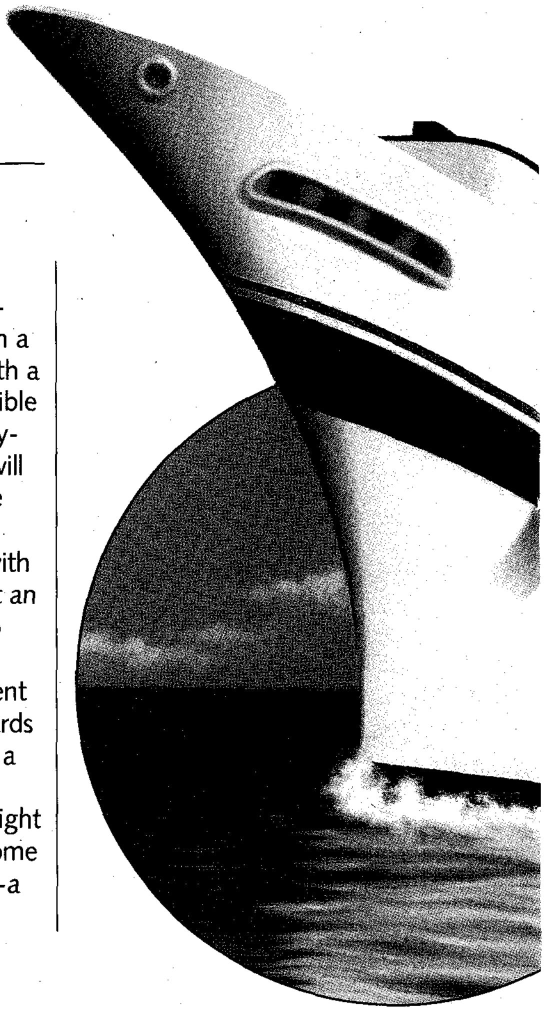
Now, one sees the islands as they are: dramatic and tall, dotted with palm and banana trees, which hide the remains of the sugar plantations that were the inhabitants' livelihood for two hundred years. A good crew can make one feel as if time were inexhaustible, the islands too profuse for a lifetime, and life a pleasure to be sampled cove by cove and beach by beach.

Some of these islands are little more than spits of sand encircled by emerald lagoons, within which the flashing parrotfish and angelfish dart. Some of the islands cannot be reached except by swimming; some can be reached by a dinghy, which can carry a group's food and other necessities.

Usually people are favorably surprised by the quality of the food on a private cruise, not realizing that with a little adjustment it is nearly as possible to cook gourmet food at sea as anywhere else; besides (as any sailor will testify) all food tastes better on the ocean. Certainly having a beach to oneself is preferable to sharing it with everybody else from the office. But an enterprising voyager might wish to bring down his own wine cellar, or some fraction thereof, to supplement that provided by the crew. As regards a route, it is usually best to rely on a crew's advice—one will be placing one's fate in their hands, so one might as well start now. But give them some specifics, even if they are general—a surprising number of people don't want to stray too far from hot spots.

Finally, keep in mind that though a week on a private yacht is considerably more expensive than a package deal at a hotel, as experiences they are not remotely comparable. One is all surprise, private sensual bliss with companions of choice; the other is often a variation on a too well-known theme.

FOR MORE INFORMATION: Contact the Virgin Island Charteryacht League, c/o Homeport, St. Thomas, U.S.V.I. 00802; 800-524-2061. United States Virgin Islands Division of Tourism, 1270 Avenue of the Americas, New York, New York 10020; 212-582-4520. ▽



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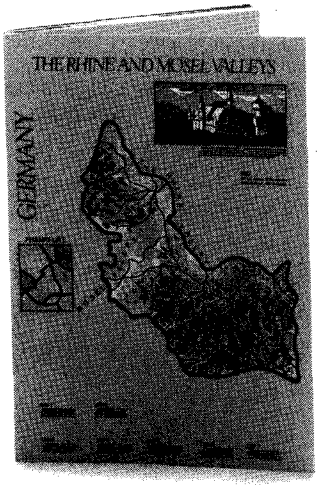

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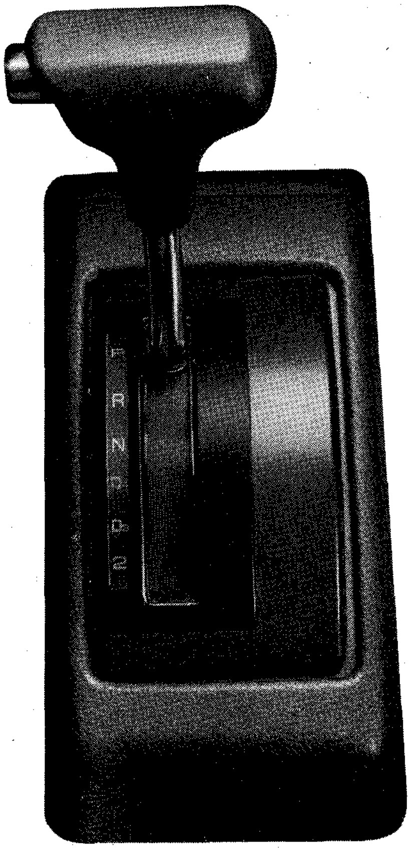

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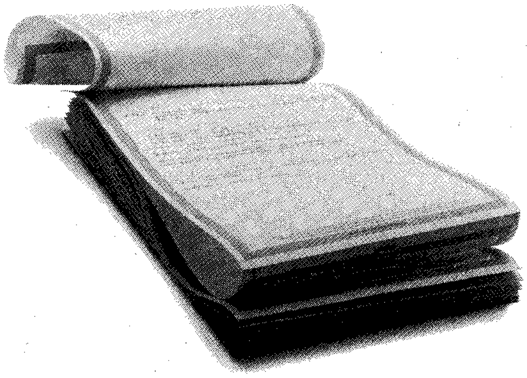

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Learning TO COOK HONG KONG STYLE

"Eat where the locals eat," but better yet, get them to teach you how to cook it. If you are in Hong Kong, you already know you're in a place where all the great Chinese cuisines—Canton, Peking, Szechuan, Shanghai, Fukien, Chiuchow, and Hakka—are liberally represented by thousands of restaurants, tea houses, and noodle shops.

To many visitors, the food in Hong Kong is one of the most fascinating manifestations of the city's character. Nearly everywhere you look, there are food sellers of every sort—cooking atop little wheeled carts, or in smoky *dai pai dongs*, or bustling along with great trays, or at tables in busy markets.

Undoubtedly you can learn a lot by watching these people buy their ingredients in the market and cook them; but what can a curious visitor do about the more complicated aspects of local cuisine? What if you go crazy for sautéd slices of whelk at the Golden Island Bird's Nest Restaurant, or flip over the sliced garoupa with Chinese ham at the Ping Shan, by Repulse Bay? What if you fell for the double-boiled whole-winter-melon soup at the Boil & Boil Wonderful on Food Street, near Gloucester Road? What if the smoked duck with camphor and tea flavor is so much better at the Red Pepper on Lan Fong Road than it is at scores of Szechuan restaurants on the Upper East Side that you cannot contain yourself?

One obvious answer would be to turn to the Chopsticks Cooking Centre.

Since for most people Hong Kong cooking involves not only dealing with a foreign language and a foreign cuisine but also foreign ingredients, the first thing students learn to do is identify what it is they're dealing with—prawn balls, dried vegetable leaves, pork buns, E-fu noodles.

Next, students begin to learn their way around the Hong Kong marketplace—and select those ingredients. Some will be simply steamed or sautéd, others will go mysteriously into sauces, such as minced ginger and scallion, tart plum sauce, or shrimp-roe sauce.

Finally, students will sample the different types of Chinese cuisine in leading restaurants and then practice replicating them at the school. There are nine main methods of cooking in Chinese cuisine: stir frying, deep frying, pan frying, simmering, boiling, double boiling, short steaming, long steaming, and roasting. Hopefully, a visitor will stay long enough to learn to prepare desserts such as almond-flavored bean curd, sweet red-bean soup with lotus seeds, and apple and banana fritters.

More importantly, Chinese cuisine is fundamentally social and meals are conducted at a leisurely pace. With luck a visitor may come away with some sense of this balance and enjoyment: You are not *what* you eat. But you may be *how*.

> *There are food sellers of every sort—cooking atop little wheeled carts, in smoky* dai pai dongs, *bustling along with great trays, and at tables in busy markets.*

Courses at the Chopsticks Cooking Centre range from a half-day lesson ($30) to a four-week intensive study ($1,200). In the half-day course, students learn to cook three dishes. A week-long course includes a visit to the market, a visit to the kitchen of a famous restaurant, and instruction in the preparation of eighteen Chinese dishes.

FOR MORE INFORMATION: Contact Chopsticks Cooking Centre, 116 Waterloo Road, Ground Floor, Kowloon, Hong Kong; 011-852-3-711-5911.▽

Perth

AND THE AMERICA'S CUP

Is it surprising that when the United States lost the America's Cup for the first time in a century, it was won by the Australians? To much of the world, after all, they seem like an American alter-ego: Enthusiastic, adventurous, and too big to ignore. Their country is known for its wide spaces, a coastline by turns metropolitan and beach-burnished, a culture that seems akin to our own. No wonder we begin, after a drink or two, to remind each other of ourselves.

The 2,000-mile-long state of Western Australia, with only a million population across a million square miles, has the sunniest, easiest climate in the continent. The Indian Ocean and Africa are to its west, and India and Asia to its north, giving its inhabitants a vibrant feeling of space and possibilities.

Perth, the capital in the southwest, is where everything happens—including the defense of the America's Cup, which will take place this year. It is a young city—barely a century-and-a-half old—which was built along the Swan River. Parts of the city have the feel of an open-air mall: There is a grand park and streets that are closed to cars. It has been described as "a mellow, sun-blessed city, spacious, green, and floral." It lies on the edge of some of the finest coast in Australia—largely untouristed beaches ideal for surfing, swimming, and fishing. Like many cities in Australia and New Zealand, Perth serves as a shopping metropolis for a huge area of open country.

IN HOLLAND, THE SHORTEST DISTANCE BETWEEN TWO PLEASURES IS THE POINT

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After antiquing in the antique city of Delft, unwind at a breathtaking estate that's now a country inn. Nearby, delight in palaces, thatch-roofed cottages and even an enchanted forest with an incredible museum at its heart.

Southward lies the region with Holland's most Michelin-starred restaurants. Housed in turreted chateaux and in moated castles, they surround that medieval jewel of a city, Maastricht, where you can't help but roam from pub to pub savoring the good cheer and Holland's great Grolsch beer. No matter where you journey, you'll enjoy great savings on just about everything with the Holland Leisure Card.

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From October through February of next year, during Down Under's upside-down summer, Perth will be the center of world sporting attention, as the greatest sailing race turns over a new leaf. At last American sailors will have to prove that, having lost the Cup, they can wrest it out of the hands of defenders and win it back. The America's Cup races always conjure up a special atmosphere, and with the trials and the usual weather delays, they make up an entire season. Though the tension will not be nearly as high early on as in the final series of races—those for the Cup itself—the level of sailing expertise and the spectacle of great twelve-meter racing boats slicing along should be every bit as grand.

One can charter a boat for a month or just for a day to view the races. If a month is too long, and a simple day cruise too short, one can create one's own plan with any of the number of boats available during this period when Perth is on show. The level of enthusiasm should be high, the crowd even more international than when the races are held in the States. The entire nation is gearing up for this event, so the audience will probably be an interesting mixture of peoples and not just the high-society crowd that one finds when the races are held in, say, Newport. As a visiting American, one should enjoy a particularly high level of Australian hospitality at the year's most festive event.

An ideal vacation would be two weeks in or around Perth and its coastal resorts to the south—Rockingham and Mandurah, among others. In Perth, the Parmelia Hilton (800-445-8667), near beaches, the Sheraton Perth (800-325-3535), and The Merlin (212-397-1560) can all be recommended. There are a number of deluxe hotels in town, but reservations will fill rapidly for the racing season, and should be made well in advance (Now!). South along the coast, the hotels tend to be moderate in price; Norcape Lodge, in Exmouth (011-61-99-49-13-34), is one of the finest.

FOR MORE INFORMATION: Contact the Western Australian Tourism Commission, 489 Fifth Ave., 31st floor, New York, New York 10017; 212-687-1442. Also, the Australia Tourist Commission, at the above address; 212-687-6300.▽

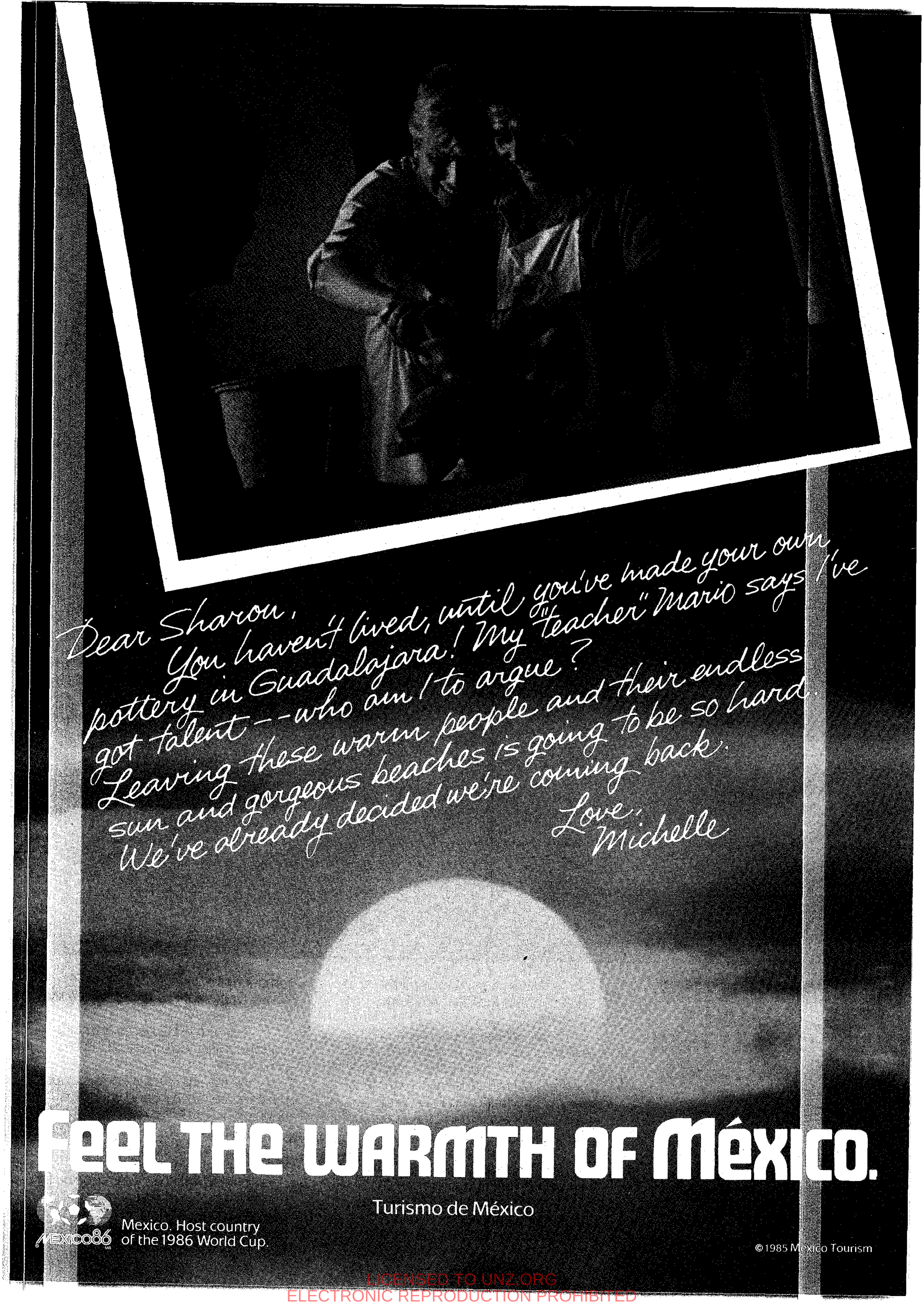
Bicycling
THROUGH CHINA

In bustling, crowded Beijing, as well as in the countryside, people of all ages can be seen riding—to work, to school, or to the market. Bicycles are a precious commodity here. These vehicles, with their thick tires and sturdy frames, are passed on and repaired in every possible way. China Passage's twenty-day bicycle tour of the Yangtze River Valley allows outsiders to see this country as its inhabitants do. The tour members, however, travel over the fertile, flat farming country on shiny Japanese ten-speeds, not on the heavy hand-me-downs used by much of the population.

The visitors pedal through ten cities in the Yangtze Valley, sometimes riding five miles in a day, sometimes twenty or more. A tour bus follows the group at all times, carrying luggage, refreshments, and water. If one gets tired, one can always hoist one's bicycle onto the bus and rest for a few miles.

The trip begins with four days in Beijing. Here one visits the Great Wall of China—a masterpiece of engineering and the only man-made structure visible from the moon. Also in Beijing, the group stops at Gu Gong, the Forbidden City. For 500 years, this city/palace was home to the country's emperors, and only imperial relatives, state guests, and concubines were allowed to cross the moat surrounding it and enter its walls. It is a labyrinthine complex of temples, palaces, gardens, ponds, and pavilions, with names like "Hall of Propitious Harmony," "Gate of Resplendent Purity," "Hall of Literary Glory," "Palace of Help to the Emperor," and "Golden Water River." The more austere of its 9,999 rooms were reserved for prayer services and affairs of state, the more colorful and lavish ones for personal use.

Another of the stops on this tour is Suzhou, known for centuries for its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Leaving these warm people and their endless sun and gorgeous beaches is going to be so hard. We've already decided we're coming back.
Love,
Michelle

Turismo de México

Mexico. Host country of the 1986 World Cup.

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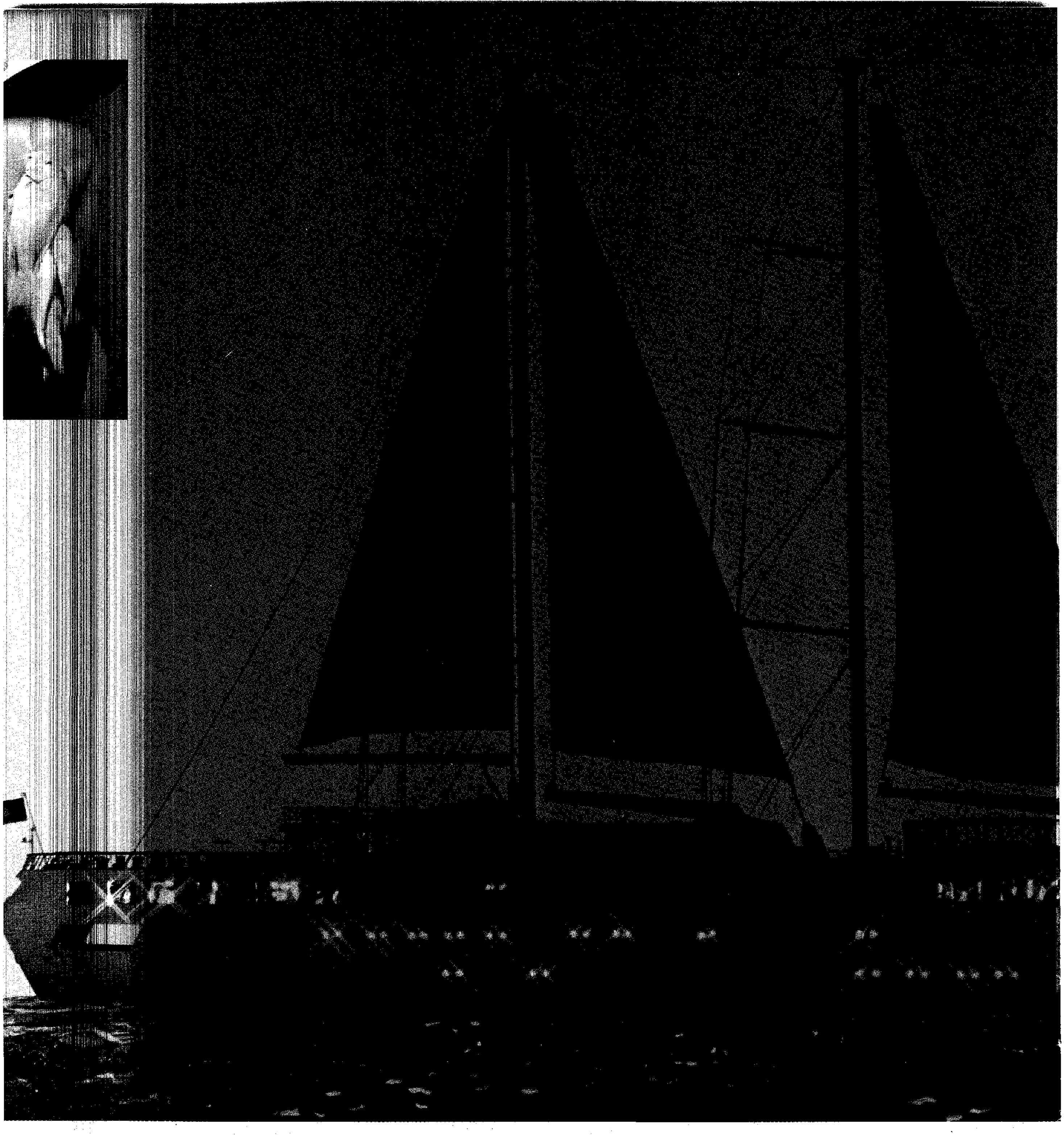

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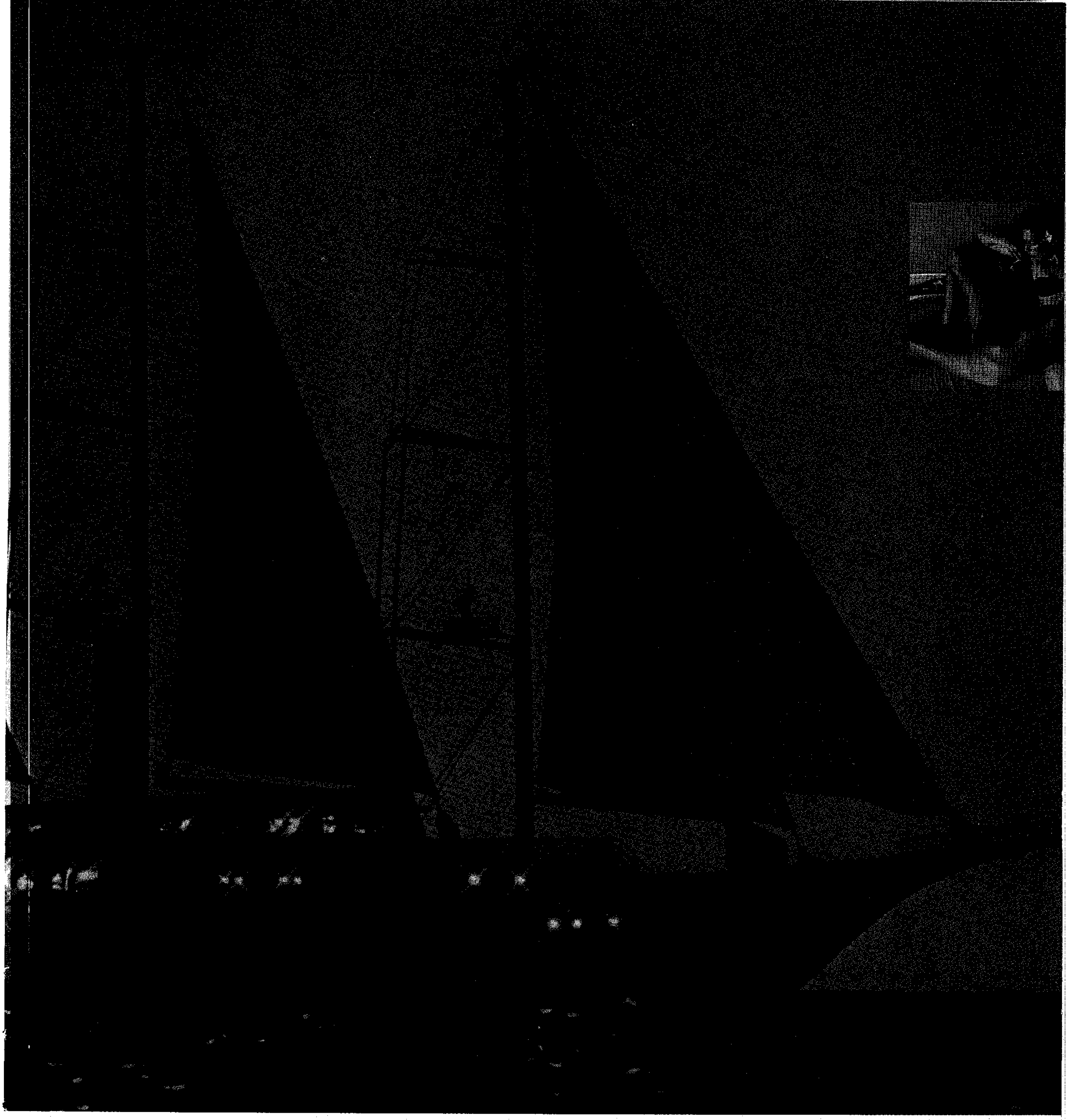
Having satisfied your appetite for exercise, you feel like breakfast. Which you take in an open-air dining room that looks out over the sea.



The rest of the day is yours to explore. A Zodiac takes you and some friends ashore where you discover the Caribbean as it was before developers took over.

Or maybe you fulfill that promise you made to yourself years ago and, finally, try your hand at windsurfing or scuba-diving.

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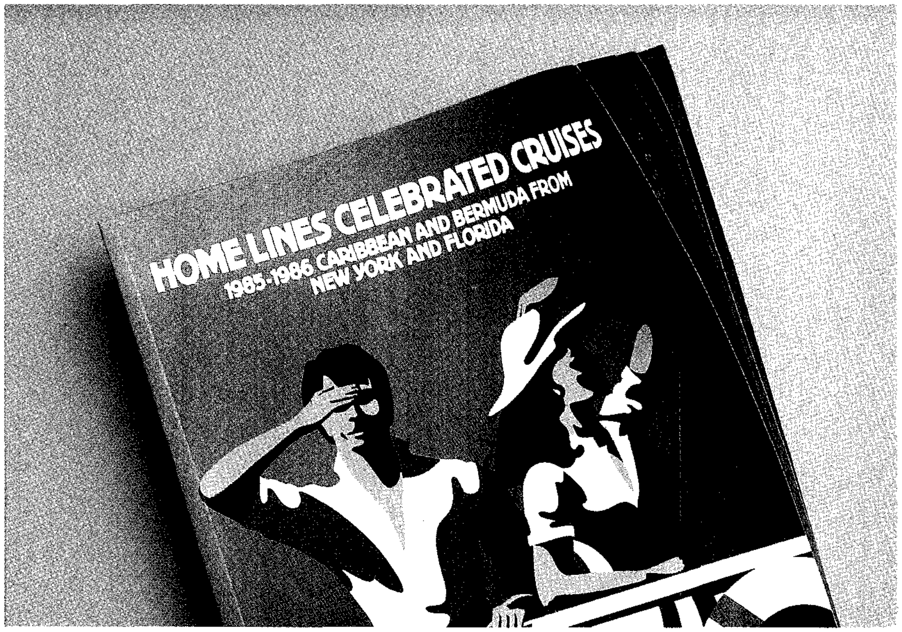
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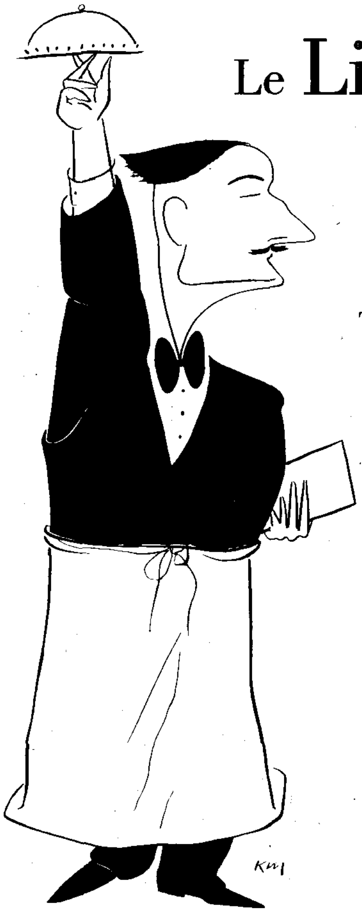

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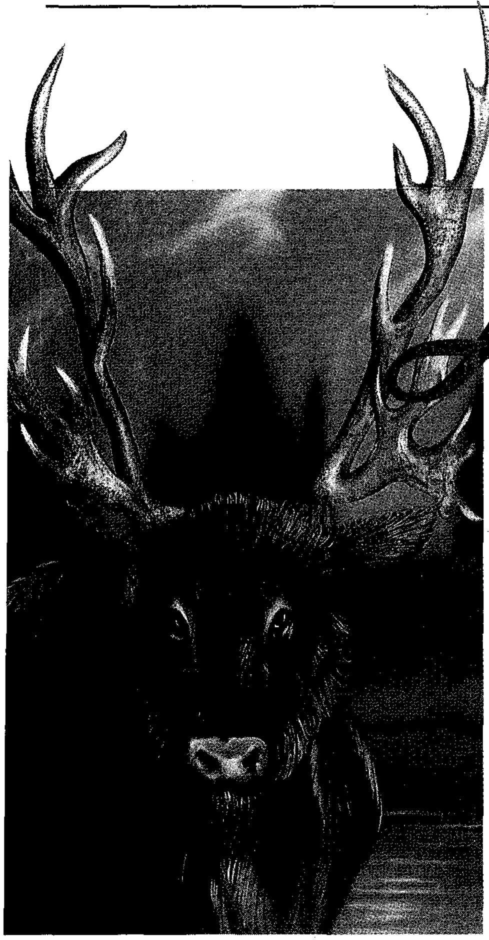
fine silks. A great trading center—Marco Polo came here on his shopping excursions—it is bisected by the Grand Canal, a man-made waterway begun in the 6th century and second only to the Great Wall as a Chinese engineering accomplishment. This city is resplendent with gardens, ponds, and waterfalls. It is also home to the twelfth-century "Great Pagoda," which is 250 feet high. The melodious local dialect is said to be sweeter in argument than any other is in praise.

Other cities visited include Nanjing, which has been the capital of China at various times and has the longest city walls in the country, and Shanghai, the largest city on the continent of Asia. A five-day stopover in this massive port concludes the trip. Shanghai, the most European of China's cities, was the highlight of the China Passage tour for one New Yorker. "You could really feel the French influence there," she recalls. "Just the way people dressed and carried themselves, more elegantly than everywhere else. Shopping was amazing, everything was dirt cheap: cashmere sweaters and silk bathrobes, rugs and jewelry. And when I look back now, I forget how some nights on the road I was so tired I'd conk out right after dinner in some little hotel off the beaten track. I remember how untouched by Western tourism most of what I saw was, how strange and wonderful it was to be moving under my own steam through this unique country. And sometimes just being in one place was grand, like the Hotel Jing Jiang in Shanghai, which is a beautiful Art Deco palace. I was glad to be off the bicycle by then. You should definitely be in fairly good shape to do this tour—if you are, there's nothing like it."

The price of the tour is about $3,600, per person, double occupancy, including airfare.

FOR MORE INFORMATION: Contact the China Passage Travel Service, 168 State Street, Teaneck, New Jersey, 07666; 201-837-1400.▽



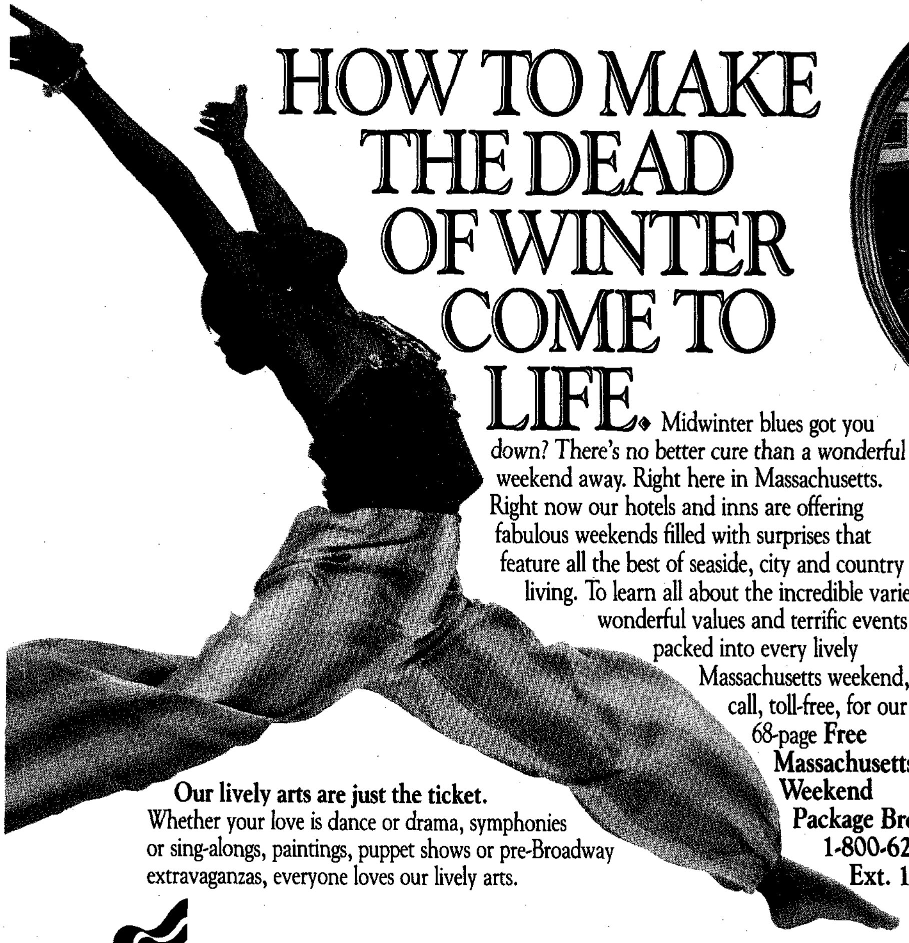
Lake Louise,

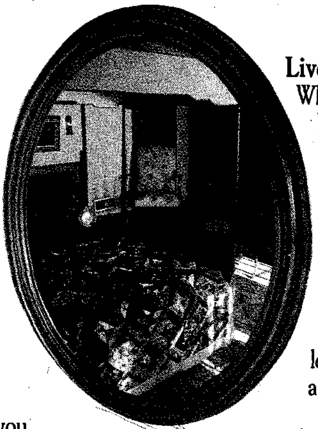
CANADA

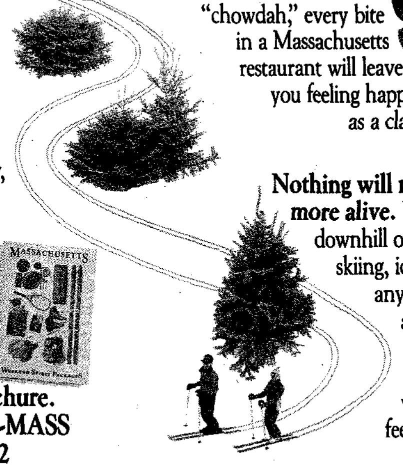
In the Canadian province of Alberta, in the heart of the snowy Rockies, in the spectacular Banff National Park are two French châteaux about to celebrate their centenaries as resorts. In 1887, construction was begun on a small wood-frame structure in the wilderness area that Lord Strathcona, a director of the Canadian Pacific Railway, had named after his beloved Banffshire, Scotland. This rustic lodge would later become the 550-room Banff Springs Hotel (800-828-7447), a modern version of a Scottish baronial castle. Its cousin, the Château Lake Louise (800-828-7447), begun in 1890, was to become a 375-room full-service resort.

Today, both are reminders of an earlier era of vacations—of elegant teas, couples promenading along esplanades, and visitors sitting on terraces, reading or painting or (at the Château Lake Louise) gazing across lawns at the glittering Victoria Glacier. And the area, once only a summer retreat, has become one of Canada's most popular downhill and cross-country ski regions.

In the town of Banff, where the larger of the two hotels is located, the







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street names reflect the local wildlife: Big Horn, Caribou, Wolf, Muskrat, Buffalo. Most of the animals themselves, however, steer clear of the town center and keep to the woods and mountains. Goats and deer do meander along, and sometimes across, the roads, so it is good to keep an eye out for them. Occasionally, one can see a sly coyote slinking along behind trees and bushes, but the lumbering moose, stately wapiti, and big-eared mule deer are more common. The park tself is a dramatic arena of mountains, hot springs, alpine flowers, and waterfalls careering down precipitous canyon walls.

Lake Louise, thirty-five miles west of Banff, kneels before the huge Victoria Glacier. Canoes and paddleboats crisscross the lake. Nearby, gondolas and open chair lifts swoop up over aspen and spruce forests to the summit of Mount Whitehorn (8,650 feet) and to views of solitary peaks.

Calgary, 85 miles east of Banff, is accessible, from May through September, by direct flight from New York on Air Canada (212-869-1900), and via connections in Toronto throughout the year. Car rentals are available at Calgary International Airport, as are buses to Banff and Lake Louise; and the whole area is covered by Gray Lines's tours (212-714-2120, for brochure).

At Château Lake Louise, doubles on the European plan run $70 and $90 Canadian, October 15 through June 8—with higher prices at holidays. Doubles at Banff Springs are $85 and $105 Canadian, October 13 through May 19, again with steeper rates during the Christmas/New Year's season. Prices for the remaining months at both hotels are almost double.

Outside the ski season, tough walking shoes or hiking boots and good rainwear are recommended, the latter particularly in late August and early September. One should also be warned that the wild sheep, deer, moose, bear, and other animals are not as tame as they look. Probably the

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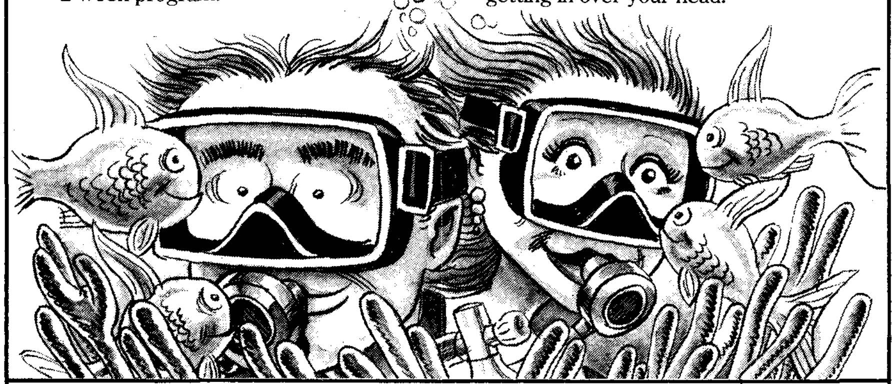

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best way to see the area is by car, rather than bus, since so many of the sights—like Johnstone Canyon Falls—need to be seen at different times of the day, and in an atmosphere of unworried contemplation, not tour-guide hurry.

FOR MORE INFORMATION: Contact the Superintendent, Banff National Park, Box 900, Banff, Alberta, Canada; 403-762-4256. ▽

San

Few people think of San Antonio as anything other than the place where John Wayne finally got it in *The Alamo*. Who would imagine a European-style haven for the arts? A city where you can stroll along a narrow winding river and linger at cosmopolitan cafés? A city dotted with crafts boutiques and five-star restaurants? San Antonio is an American attempt to merge the Spanish, the American, and the European. And—so far—it seems to be working.

The Paseo del Rio, a two-and-a-half-mile landscaped river walk, meanders through the downtown business district, twenty feet below street level. Wandering its length, one can enjoy private moments by the water or visit shops and galleries. After dark, the walk is alive with music from its several nightclubs.

There are few places as stirring and suggestive as the Alamo—one of the city's rugged eighteenth-century missions, and the fort in which Davy Crockett, Jim Bowie, and other heroes of the American West fought and died for Texas's independence from Mexico. March 6 marks the 150th anniversary of its fall. This year, San Antonians will commemorate this day from dawn until late in the evening

Antonio

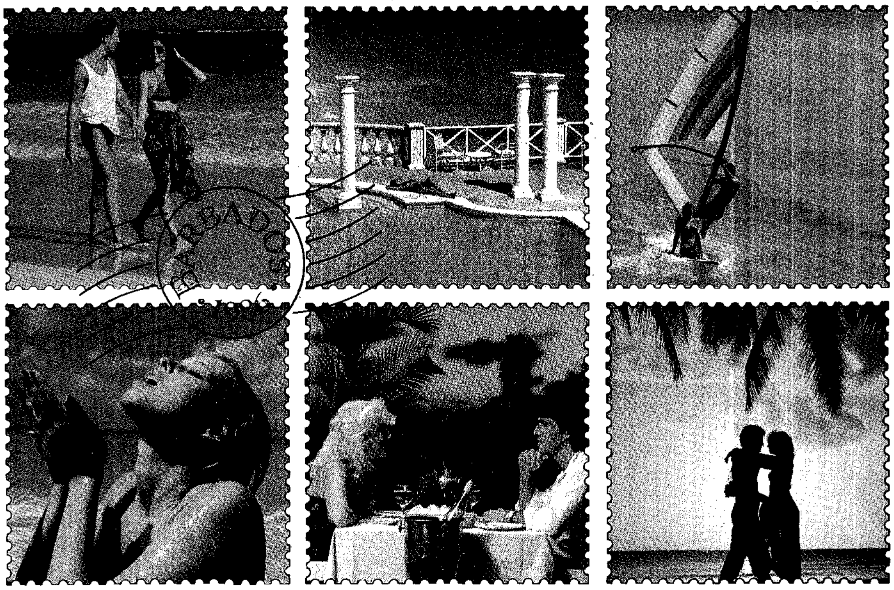
with a reenactment of the battle, a reading of the names of the heroes, and a bagpipe concert.

Six weeks after the Alamo fell, the North American troops rallied, in the Battle of San Jacinto, and won independence for the region. The 150th anniversary of this victory will be celebrated for ten days at this year's annual Fiesta San Antonio. The streets of this city will be alive with parades, concerts, flower and plant shows, carnivals, art exhibits, and dances.

The history of the Lone Star State was forged not just by Americans and Hispanics; Germans, Poles, Norwegians, Danes, Greeks, and Czechs have long been here. And if there is any place in which one senses this ethnic and cultural mix, it is San Antonio. At the annual Texas Folklife Festival, held the first week of August, San Antonians celebrate this diversity of cultures. Cajun bands, Ukrainian dance troupes, champion horseshoe-pitchers, and tobacco-juice spitters are all part of the festivities.

San Antonio has a number of fine hotels near to or looking down on the Paseo del Rio. Among them are La Mansion del Rio (800-531-7208), the Hilton Palacio del Rio (512-222-1400), and the classic San Antonio Marriott/Riverwalk (800-228-9290). The first is the most atmospheric and the Hilton has one of the best views. All are just a few blocks from the Alamo. Prices hover in the $125-$160 range for a double.

FOR MORE INFORMATION: Contact the San Antonio Convention and Visitors Bureau, Box 2277, San Antonio, Texas 78298; 800-531-5700.▽



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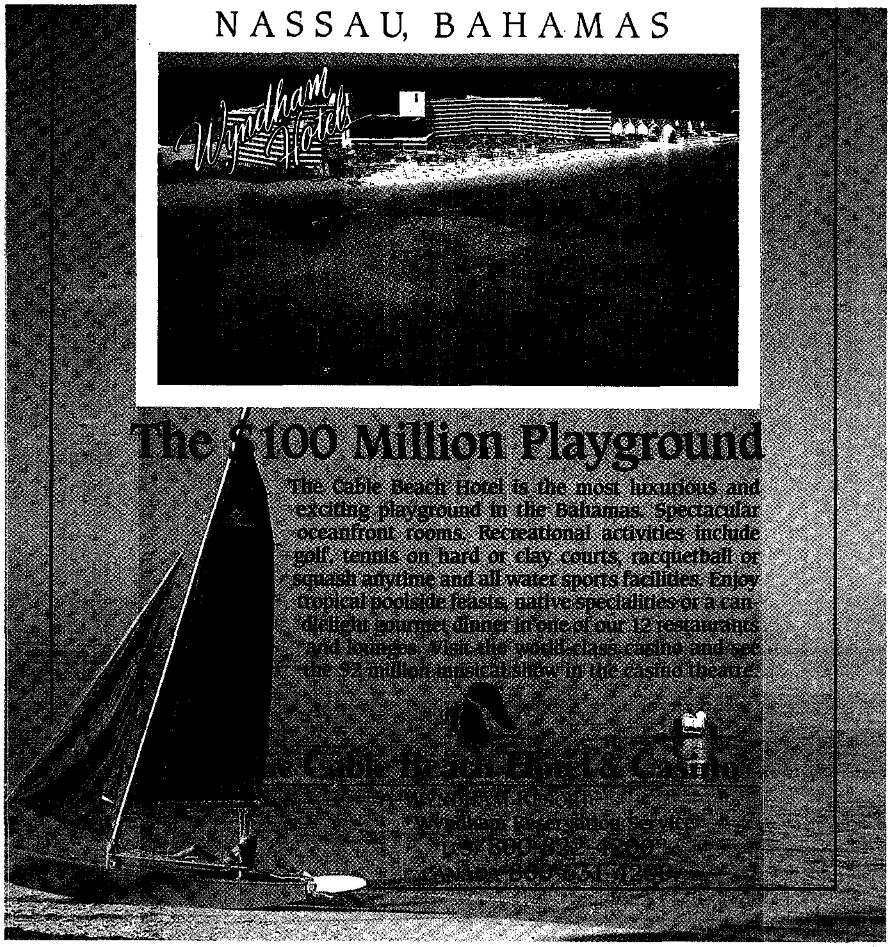

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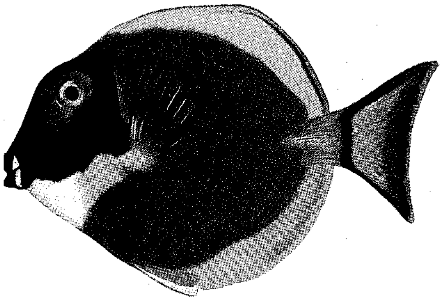
ZIHUATANEJO, Mexic

On Mexico's Pacific Coast, a night's cruise south of Puerto Vallarta, lies the tiny town of Zihuatanejo. At Puerto Vallarta, the desert-like landscape of the northern coast gives way to steamy tropical country. Here, the Sierras come up to the ocean, creating bays and sheltering coves bordered by tropical palms. Thirty years ago, this stretch of land was almost completely undeveloped. There were no paved roads, no hotels; only a few fishermen, an occasional yachtsman, and John Huston.

Now the roads have been paved, and international airports and resorts built. Despite the fact that nearly all the new hotel developments were designed with the discriminating American tourist in mind, the feel of this coast is still distinctly Mexican and it has lost none of its magnificence. But probably the most special, the best-run, the most purely idyllic of these is the Hotel Villa del Sol, in Zihuatanejo.

This resort, which was built by Helmut W. Leins less than ten years ago, has been called "the best small beach inn in Mexico, even one of the finest to be found anywhere." There are only seventeen suites, all decorated in local handcrafted style, with great canopied beds. Visitors can play tennis, windsurf, sail Hobie Cats, relax at the thatched *palapa* bar, and even swim in a pool, if they tire of salt and sand. Diving, snorkeling, sailing, and parasailing are also available at the new beach club.

Lein has managed to attract a



cosmopolitan, international crowd. Corporate executives, artists, and film stars are attracted by the unspoiled nature of the area, the variety of activities available, and the fine food at the hotel's restaurant. Grilled fresh huachinango (red snapper) with garlic, a speciality of the region, seviche with cilantro leaves, and other Mexican dishes are prepared by the Swiss and Mexican chefs. The house rules, such as they are, tend to be on the order of sensible advice: "It is definitely not a good idea to park your rented car under a palm tree." And the atmosphere tends to be casual, discreet, and sophisticated.

From here, and from the slopes above La Ropa, on weekend nights, one can hear music coming from the town dances a mile away. When it's not raining (and it never does between November and June), the townspeople play music and dance long into the night in the central plaza. They also cordon off sections of the narrow winding streets on the outskirts of town for their festivities. In the hills that slope up from the town, sun-bleached houses overlook the weatherbeaten pier and the shimmering bay with its boats.

Calculating against Mexico's fluctuating currency is difficult, but estimate $140 for a double room, breakfast and dinner included. Add about 25 percent for service and tax.

FOR MORE INFORMATION: Contact Hotel Villa del Sol at Playa La Ropa, Apto. 84, Zihuatanejo, Guerrero; 011-52-743-4-22-39.▽

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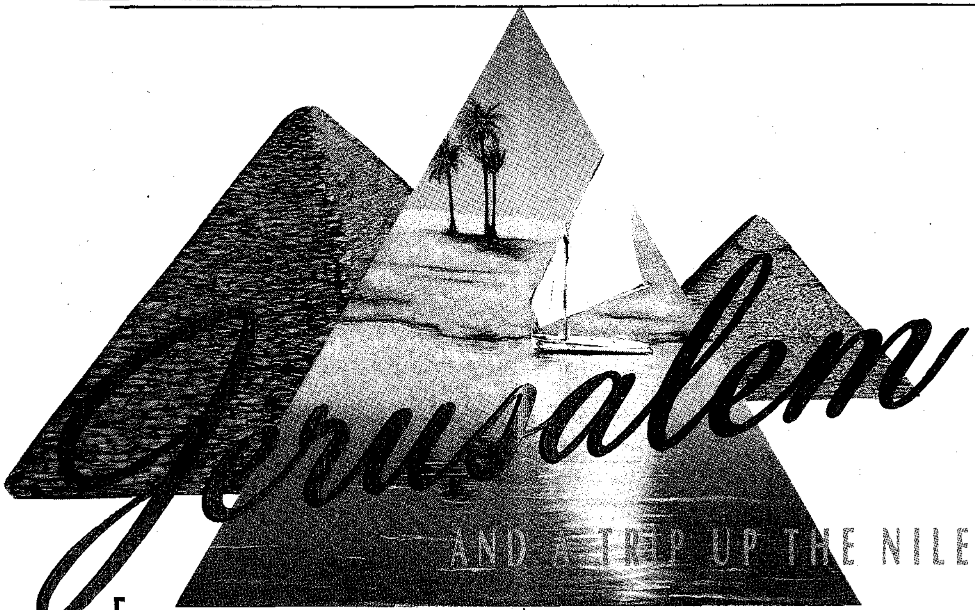


Jerusalem

AND A TRIP UP THE NILE

Few places fire the imagination like Old Jerusalem and the Nile. But can these two places, which share so much history and so much conflict, be seen in one trip? They can. In four days (or seven, if one wants an extra day or two at Cairo and Luxor), one can cruise up the Nile, from Cairo to Abu Simbel and back, taking in the great monuments of ancient Egypt. Then, from Cairo, a quick plane ride lands the traveler in Jerusalem, the once-straggly town that is the center of three of the world's major religions.

Jerusalem may be the most history-charged and contradictory city in the world; its history—elemental and mythological—is everywhere apparent and its contradictions are built into its architecture. The religions that were born of the "blood of Abraham"—Islam, Judaism and Christianity—all lay claim to parts of its landscape and have constructed monuments and places of worship in the area.

The Church of the Holy Sepulchre, a sprawling maze of corridors, roofs, and altars, was begun in 326 A.D. On a pilgrimage to the Holy Land, Queen Helena, Constantine's mother, determined that a small outcropping of stone, in a rock quarry outside of the Old City of David, was Golgotha, the site of Christ's crucifixion, and that one of the caves carved in sandstone nearby was the site of his entombment. She then commanded her troops to build a church there. After centuries of construction (which continues through the present), the entire area is enclosed in the rambling edifice. A number of Orthodox Christian sects maintain altars here, and Ethiopian monks live in cave-like dwellings in its roofs.

Perhaps the most awe-inspiring sight is Dome of the Rock, as seen at dawn from a hill across from the city. This golden-domed mosque—and the Temple Mount, the low plateau on which it stands—is the third holiest place in Islam. Allah is said to have ascended into heaven on his horse from the rock around which it was built; and the rock, it is said, is the rock upon which Abraham came within a hair's breadth of sacrificing his son, Isaac.

Abutting the Temple Mount is the Western—or "Wailing"—Wall, the most sacred spot in modern Judaism. It is all that remains of the temple that was built by King Solomon, destroyed by the Babylonians, rebuilt, and then razed forever by the Romans. Jews from all over the world make pilgrimages to pray at this high stone wall, and Orthodox Jews will not climb up to the Mount for fear of sacrilegiously stepping on the ancient temples.

From Cairo, one can see the pyramids, which are a short drive in a rented car or tour bus. The Cairo Museum should put the forthcoming voyage into perspective, since it contains most of ancient Egypt's portable treasure. Egyptians say that the inaccessible basement of the Cairo Museum represents the second-best collection of Egyptian art in the world—which is their way of pointing out how superior the main collection is to every other in the world. The Egyptian rooms at the Louvre and the Metropolitan Museum of Art will never seem as impressive.

One's first stop heading south, and the center of any Nile tour, is the sleepy 19th century resort town of Luxor. Beyond the high stone walls and obelisk at its entrance, stand grand, if somewhat faded, turn-of-the-century hotels intermingled with modern ones, private homes, and tourist stands selling imitation Nefertitis, sphinxes, and Tuts. The Nile is clearer here than in Cairo; its personality more obviously special—this is the Nile of which one dreams. And, rising imposingly from its banks, beyond a colonnade of trees, is the temple of Karnak, the largest temple in the world—a monument to the skills of the civilization that built it.

Out in the desert, easily reached by air-conditioned tour buses (or by bicycle, if you wear a hat, carry water, and aren't afraid of the intense heat), are the Valleys of the Kings and Queens, separated from each other by a row of steep, rocky cliffs. The queen's temples include shrines to Hatshepsut, a woman who, when made pharoah around 1500 B.C., called a halt to much of Egypt's military activity and reopened trade routes that had been closed for years.

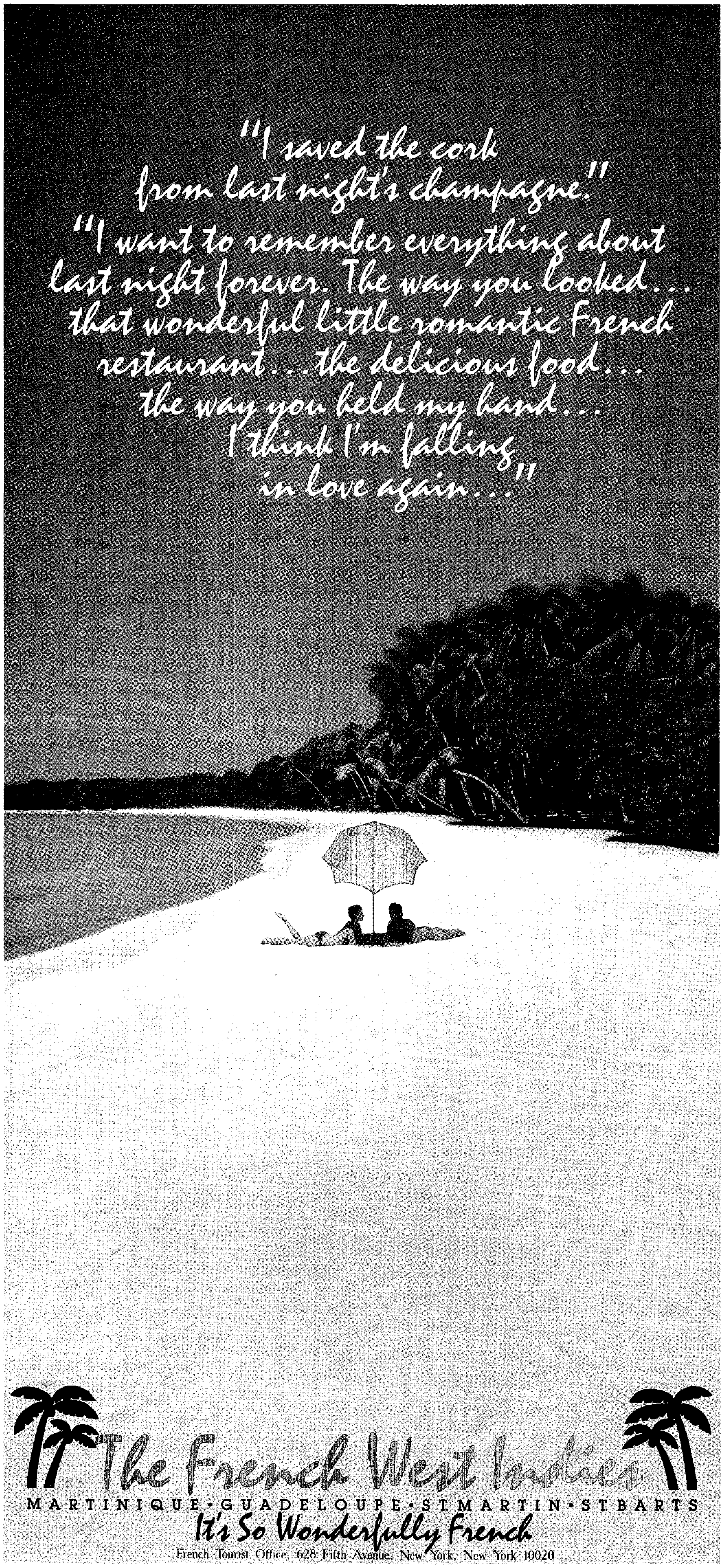
Traveling south, past Aswan and almost 200 miles beyond, one encounters the colossi of Abu Simbel. These were lifted from the Nile's waters almost a decade ago in an enormous rescue effort and now stare across the river at the desert beyond.

Most of the Egyptian Nile cruises are adjuncts of the larger hotel chains, the Sheraton (800-THE-NILE) and Hilton (800-445-8667) among them. Often the cruise is the most difficult part of a Nile/Jerusalem trip to book and reservations should be made for it before anything else—given the recent disturbances in the region, however, it will probably not be much of a problem now. One can also take the train down the Nile. It is the last vestige of Empire here, and many consider Egypt's railroad as first class among the great luxury rail bargains anywhere. The service is genteel, the care immaculate, the food excellent, the ride comfortable, the schedules convenient. Its one inconvenience is that it cannot be booked outside of Egypt.

This is not the only place in the area which two religions claim as their own. Outside the Old City, across a ravine, is a sea of marble headstones implanted in a hill, the Mount of Olives. This graveyard is the oldest extant Jewish cemetery. Because it is here that the Messiah is supposed to come to resurrect the dead at the end of time (and, thus, those buried here will have the first shot at heaven), The Mount of Olives is much desired, by Jews, as a burial site. Just below the cemetery is the Garden of Gethsemane, sacred to Christians as the garden in which, after the Last Supper, Jesus rested and contemplated what was to come. Still standing are trees which were alive on that night, and it is possible that a visitor could sit under the same boughs as did Jesus, Peter, and Paul.

The city is not only a mixture of religions, but a curious combination of past and present: Along the via Dolorosa, which traces the Passion of Christ through the Fourteen Stations of the Cross, are tourist shops such as the Ninth Station Boutique; the Art Museum houses both contemporary and ancient works; the Hadassah University Hospital has windows by Chagall. Strict architectural regulations preserve the white-stone feel of the city, but modern designs, with stark angles counterpointing curved walls, are beginning to be seen.

Inside the hustle and bustle of the city, one can find tranquility and inspiration, and no one is ever the same after a week in Jerusalem. Nor after a week traveling south, up the Nile (which flows north). Since the Nile is the reason that Egypt exists, life has never been very far from its



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banks, and on a cruise up the river and back, one can learn much more about the country's past. A trip can begin in Cairo, where the river resembles the muddy rivers of many cities.

In Cairo, stay at the Nile Hilton. There are two Hiltons in this city, and this one, the older and better, is the only one actually on the river. Insist.

In Jerusalem, the most nostalgic hostelry is the King David (212-752-6120), where Winston Churchill used to come to relax and paint. This hotel was built in 1931 and, after the bombing, it was restored to its earlier stateliness. Other hotels of note include the Jerusalem Hilton (800-445-8667), Inter-Continental (212-687-1144), and Jerusalem Plaza Sheraton (800-325-3535).

FOR MORE INFORMATION: Contact the Egyptian Tourist Authority, 630 Fifth Avenue, New York, New York, 10111; 212-246-6960. The Israeli Government Tourist Office, 350 Fifth Avenue, New York, New York 10118; 212-560-0650. ▽

Madrid

Madrid was one man's great idea. Four hundred years ago, King Phillip II took the slumbering oasis town that had once been a Moorish fortress and made it the capital of all Spain. *Madjrit* was set like a pitcher of wine in the middle of a desert, surrounded by mountains and bristly bush. There were no indications that this village on the arid plateau, La Meseta, which covers the interior of the country, would become the largest urban area in Spain. There is only one small, sluggish waterway, the Rio Manzanares; there is no bay, no lush valley; the climate is harsh, with long cold winters and intensely hot summers.

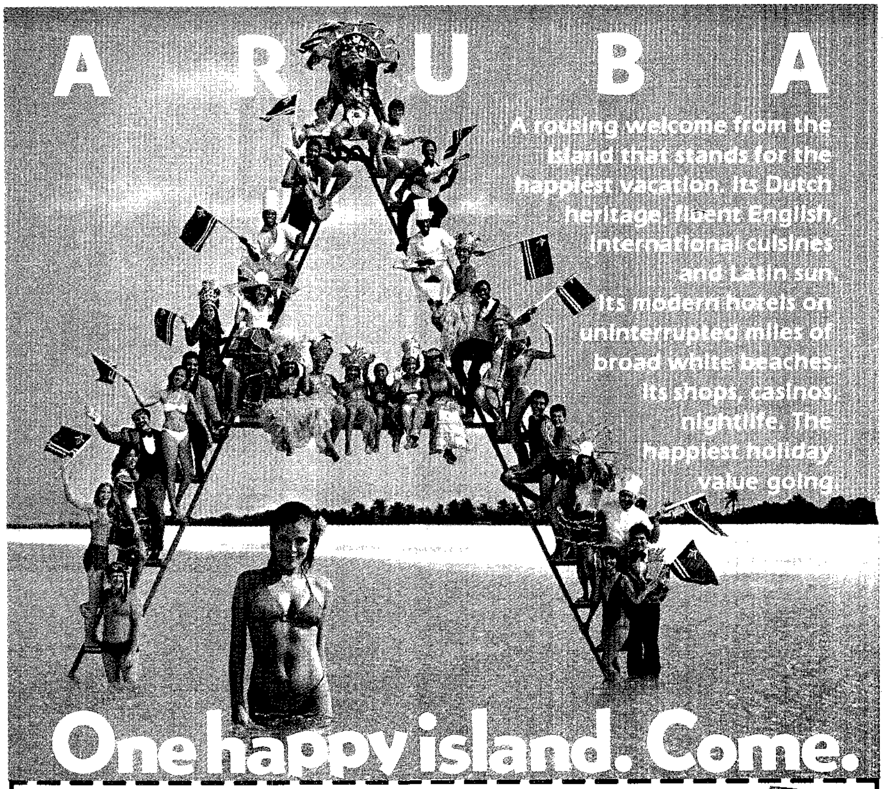
Today, however, it is one of Europe's major political, economic, and artistic centers.

Everything happens here a few hours later than it does in the States. Even New York's night life is no match for Madrid. Here people make their way to the better restaurants around ten or eleven, and most plays, films, and concerts start about the same time. The many discothéques throb until the early morning hours, and at 2 A.M.—even on weekdays—the streets are alive with people. This city is perhaps the most enthusiastic and exuberant of all the cities in Europe.

Madrid's timetable has been called extreme even for Spain. It is based on a physical location that cups the summer's heat, making activity difficult during the daylight hours. When Americans are sitting down to dinner, Madrilenos are preparing for "afternoon" coffee. This is a city designed for ambling and talking— "living," a local would say.

It boasts a wealth of Spain's culture. The Museo del Prado, the city's greatest attraction, houses the largest collection of the work of the seventeenth-century painter Velazquez, as well as a number of works by El Greco, Goya, and Bosch. It also contains Italian and Flemish masterpieces. Picasso's *Guernica* was transplanted to the museum's annex building five years ago from New York. But it is not just visual art that the city is known for. It is a center for publishing, printing, literature, theater, motion-picture making, and dance.

Some of the best flamenco bars and restaurants in the entire country are in Madrid—Las Brujas, the Corral de la Pacheca, and the Villa Rosa, among others—as well as the traditional theater *zarzuelas* (musical play revues). The mood of the country has lightened considerably since the death of Franco; and this new, easier mood is probably nowhere more evident than in the disco and nightclub scene. A scene which, in all of Europe, is



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Madrid is probably the world center for bullfighting. There are two *plazas de toros* here, Vista Alegre and Plaza de las Ventas. The latter seats 25,000 and includes Museo Taurino, a museum of bullfighting. From the end of March through October, fights are held on Sundays and often during the rest of the week as well. While this sport may be distasteful to watch—and is not for everyone—it provides a clue to some aspects of the Spanish character: courage in the face of great fear, austerity of gesture, a strong sense of ritual.

Madrid, like Paris or New York, is a city made to be seen on foot. It is still one of the safest cities in the world, and single women need not fear returning to their hotels alone late at night. Days pass easily strolling the Gran Via, savoring the old life near the Puerta del Sol and the Plaza Mayor, taking one's time over beer or vino and a plate of tapas. Walking through the twisting streets of the old quarters, resting in the cathedrals, spending hours in the Palacio Real, it is easy to give oneself over to this city as if it were home for a corner of one's spirits.

There are two extraordinary hotels here: Hotel Ritz (011-34-1-2212857), a haven for diplomats and aristocratic Spanish and European families, and the Hotel Villa Magna, (011-34-1-2614900), a less conservative and more international meeting place. Madrid also has many deluxe hotels: among them, Hotel Miguel Angel (011-34-1-4428199), Hotel Mindanao (011-34-1-4495500), and Hotel Melia Madrid (011-34-1-2418200). Prices are subject to change, but against the weak peseta, the hotels in Madrid are a great bargain; the most luxurious cost little more than $80. Spring and autumn are recommended.

FOR MORE INFORMATION: Contact the National Tourist Office of Spain, 665 Fifth Avenue, New York, New York 10022; 212-759-8822. ▽

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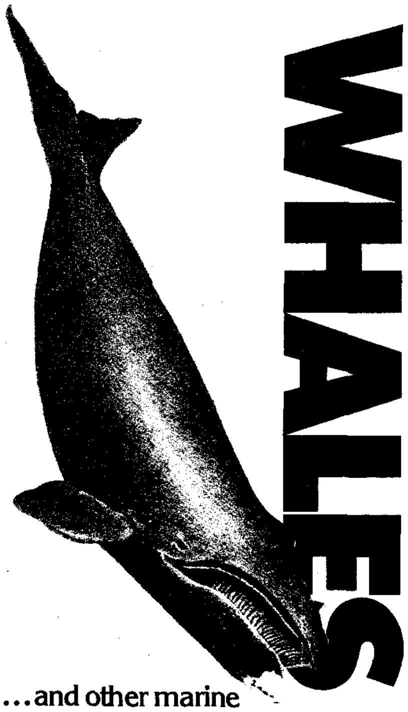

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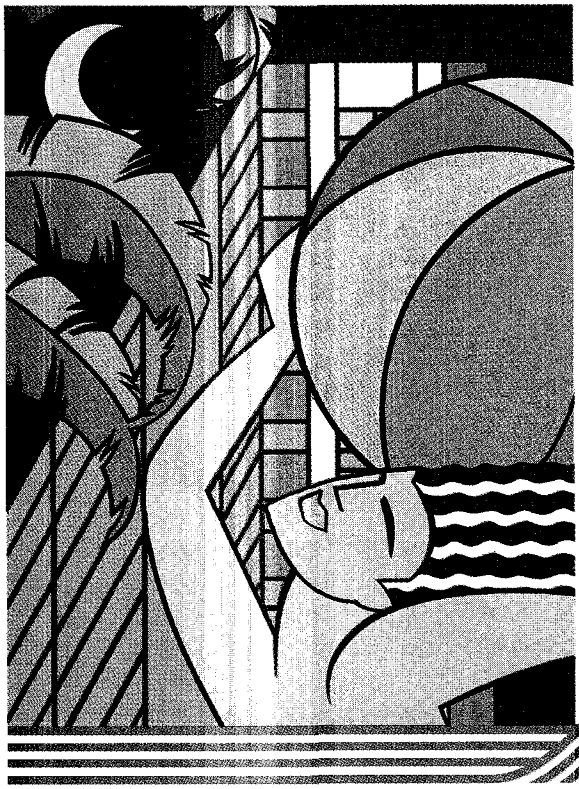
AT
SATURNIA

Humphrey Bogart's Rick ("I was misinformed") went to Casablanca for the waters. He should have gone to the spa at Saturnia, about a hundred miles north of Rome and the same distance south of Florence. Built in palatial-villa style in a countryside of winding roads and small towns, Saturnia is a family-oriented spa that clears the lungs and head and soothes and tones the body. Its hot sulphur springs provide what the Italians call *una cascata di energia*, and the sound of continuously running water replenishes the spirit.

Today's emphasis on health and good living has generated a resurgence of interest in spas, and young, affluent vacationers flock to them. At Saturnia, there are between 120 and 160 guests at any time, with a fairly even age distribution and usually a number of children.

As in other luxury spas around the world, food is of primary importance here. A doctor is on hand to plan meals for those on restricted diets or with special needs—and almost any can be accommodated. The food is the best of Northern Italian cusine: fresh vegetables seasoned with herbs and spices from nearby gardens; tender meats from the region delicately flavored with lemon and garlic; pastas and chewy risotto—all of it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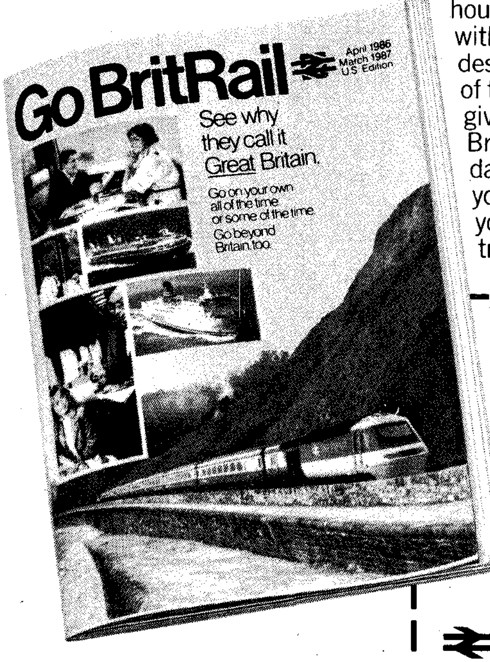
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sumptuous and plentiful. After the day's last meal, one can relax by the fireplace and listen to music from the adjoining disco—or head directly to the disco and dance into the night.

The hotel's main building curves around a gigantic pool that is continually being refreshed by the rich sulphurous water that bubbles up from many underground springs. Those guests who don't swim may languor under one of the foaming waterfalls carved into the sides of the pool. From the waterfalls, the water runs off into streams that wind through the countryside for six miles, at which point they meet and cascade over a wall of rocks again, and then break into a number of creeks and continue to meander through the land. The water that rushes down one's back, or in which one swims or floats, is a constant 37 degrees centigrade, and, on cool nights, the entire area is enveloped in a mist that rises from the pool.

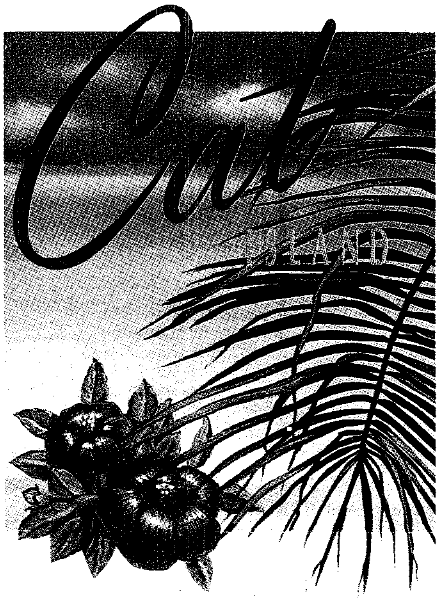
The Hotel Terme di Saturnia is clinically run. There is a resident doctor and full staff, and a medical checkup is compulsory. The spa offers mud and therapeutic baths, various irrigations, massage treatments, kinetic physiotherapy, vascular walks, Bjer treatment, Finnish sauna, filiform showers, ionization with creams, solarium bed, jet inhalation, and partial or total depilation. Its mud packs and massage treatments are famous throughout Italy and a shop in the hotel sells many of its products.

Saturnia is a place for people to seriously unwind. But for those New Yorkers who can't relax unless they are being active, there are tennis courts, full horseback-riding facilities, jogging tracks, and a putting green.

One New Yorker who spent two days there this fall says, "The ideal length of stay there would be about a week. The countryside is fabulous, like the interior of southern France, so it's not just that you're at the most serene, calming place you've ever been; you're also luxuriating in Italy."

Rates at Hotel Terme di Saturnia average $450 a week per person, double occupancy; but these are subject to the fluctuating Italian lire. During the weeks of Christmas and New Year's, rates are much higher. Reservations can be made through American travel agents. The hotel provides transportation to and from Rome.

FOR MORE INFORMATION: Contact the Hotel Terme di Saturnia, 58050, Saturnia (GR), Italy; 011-39-564-601061. Telex 500172.▽



If it's better in the Bahamas, it's almost certainly best on Cat Island, at a tiny place called Fernandez Bay Village. There a mother and son—Frances and Tony Armbrister—have built one of the most private and comfortable beach resorts in the islands (any islands), in the arms of a bay that has been in the family for about two hundred years.

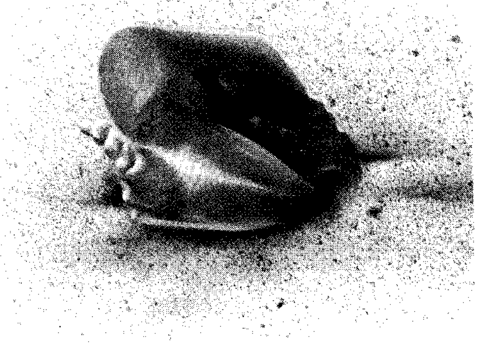
Named after an old pirate called Catt, this long narrow island is one of the most interesting of the Bahamian out islands. It's large enough that it requires two mail boats, one for its southern shore and one for its northern shore. Fernandez Bay is located fairly close to the town of New Bight, which is little more than a dock, a church, a grocery store, and a few houses. Nearby, a path runs up into rocky woods towards the Hermitage, a retreat built by the Franciscan monk Father Jerome Hawes, whose remains are buried there. It is situated on the highest point in the Bahamas (Mount Alvernia, 206 feet), and its floating domes and stone parapets overlook both the Atlantic and the Caribbean.

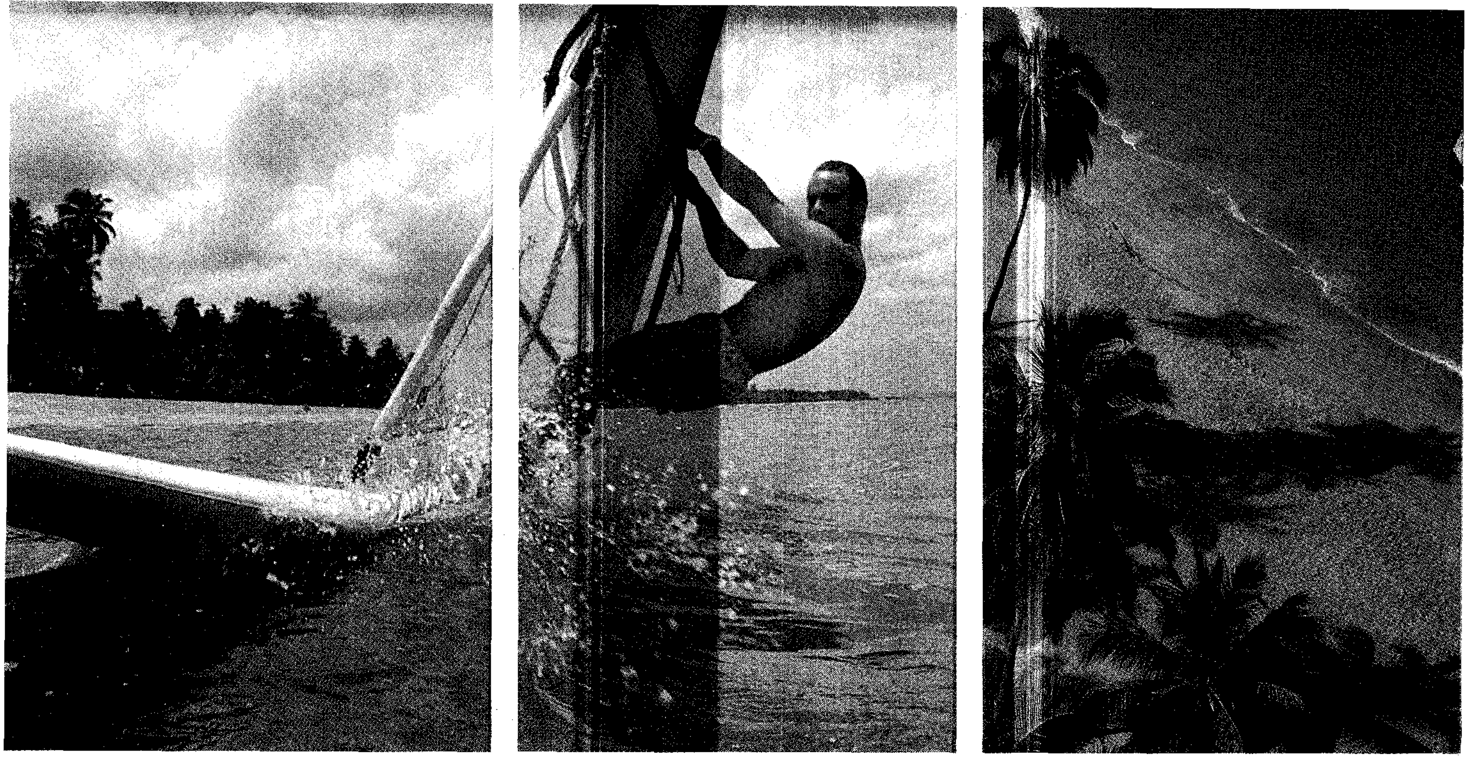
At Fernandez Bay, five houses and two cottages hide among palms fringing a long beach of sugary pale sand. The villas are spaced far apart on the desolate beach and each has a view of the calm water and the distant horizon. They are spacious and elegant in a simple glass-and-stone way, and have overhead fans for those times when the beach breezes are not enough. All have kitchens and daily maid service. The cook at the resort is excellent and dinners are often informal affairs on the patio of the Armbrister's private home—so the kitchen in one's cottage may remain relatively unused.

The facilities at Fernandez Bay are equipped for snorkeling, sailing, windsurfing, and waterskiing. The beaches on the island's northern shore are completely uninhabited, and the shelling and fishing are excellent. It is island life at its best.

Tony Armbrister flies a plane out of Fort Lauderdale and will pick up guests in Nassau, if it is arranged in advance. Prices at Fernandez Bay are still fairly reasonable. Houses are $95 a day and cottages $50. An extra $25 a day per person covers meals.

FOR MORE INFORMATION: Write Fernandez Bay Village, P.O. Box 2126, Fort Lauderdale, Florida 33303, or call the representatives in Fort Lauderdale at 305-764-6945. (There is, as yet, no direct phone line to Cat Island.)▽





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Añasco Beach on the western coast (shown above) is great for beginners. But go a few miles north to Rincón Beach and you'd better be a pro. The waves here are so challenging, it was once chosen as the site for the World Surfing Championship.

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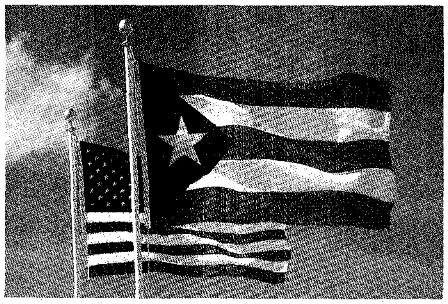

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Movies/David Denby

TEENAGE QUEEN

> "...*Pretty in Pink* is too vague and bland, but it has charm, and it has Molly Ringwald—self-possessed and utterly adorable..."

Pretty in Pink, THE NEW MOLLY RINGWALD movie, written by John Hughes, is as much a star vehicle as Garbo's *Queen Christina* or Bette Davis's *Now, Voyager.* A variation on *Sixteen Candles,* an earlier Hughes-Ringwald collaboration, *Pretty in Pink* is all about the romance of being an utterly charming teenager. The movie is helplessly in love with Molly Ringwald's freckles and bee-stung lips and long arms and legs and adorable gummy teenager's grin and mop of red hair; it's impressed, even awed, by her integrity and levelheaded kindness. What's remarkable is that this worship of a seventeen-year-old actress seems exactly right. From her first movie appearance, as John Cassavetes's daughter in Paul Mazursky's *Tempest,* Molly Ringwald has come across as tart and self-possessed but also generous and more than ready to fall in love with any attractive boy worthy of her. She's a very solid actress, but for the moment her status is almost mythic; she's an ideal of the bright American teenager on the verge of love.

Pretty in Pink, like *Sixteen Candles* and *The Breakfast Club,* is set in John Hughes's teen laboratory in the wealthy suburbs of Chicago. To save money, the picture was actually shot in the Los Angeles area, and this uncertainty about location—cars with Illinois plates parked in Southern California shopping malls—adds to an overall vagueness and blandness. *Pretty in Pink* is awfully thin—the movie is unimaginable without Molly Ringwald. She plays Andie, a girl from a poor neighborhood and a screwed-up home. Her mother has run off, and her dad (Harry Dean Stanton), a glum unemployed ironworker, lies in bed all day; he's fallen apart, and Andie has to nurse him along. An ace student, she's also a resourceful type who makes the best of her situation. There isn't much money around, so she concocts her own outfits, in hip, thrift shop–Annie Hall style, out of scraps, high-necked old blouses, vests, and hats. At school, she's pursued by a contemptuous rich sleaze named Steff (James Spader) and adored by Duckie, sometimes known as the Duckman (Jon Cryer), a jabbering clown and put-on artist who is much too young for her. She falls for the shy and unformed Blane (Andrew McCarthy), who's also rich. Despite the disapproval of his buddy Steff, Blane asks her to the prom. The movie is about the inevitable tensions in a romance between kids from two sides of the freeway.

GIRLFRIENDS: *Annie Potts, Molly Ringwald.*

Andie is always harping on how poor she is, and at first we think Hughes's point is that her pride is messing her up, that she's making too much of poverty—insisting on her disadvantages so as not to allow herself to be seduced by unrealistic expectations. But then the movie shows she's absolutely right to be so wary. Entering this school is worse than crossing the Berlin Wall at dawn. Rich creeps (blond, always blond) sneer at her; the wealthy girls—whorey vixens with expensive, ugly clothes, too much piled-up blonde hair, too much makeup—carry on like Cinderella's older sisters throwing the wash down on the floor. But does this hostility make any sense? By high-school standards, Andie may be a bit of a nonconformist, but she isn't abrasive or eccentric or dauntingly intellectual. She's supposed to be rather nice, and you would think that her talent for making cool-looking clothes would win her a few fans.

American movies rarely get explicit about class, so the subject is more than welcome, but Hughes doesn't follow through. Perhaps we have no right to expect a contemporary *Alice Adams*—probably the best American movie on class and romance—but a little social detail would help immensely. It's hard to say what Hughes is getting at. Is he telling us that the rich always hate and fear the poor—or that in the Reagan period there's a new mean-spiritedness among the moneyed suburban kids? I know that fourteen-year-old girls can be pitiless about minor eccentricities of dress, but would seniors act the same way?

When Andie's prince, Blane, withdraws his invitation to the prom, we can't tell if he's just a weakling or if his wealthy friends are really ganging up on him. We see Steff sneering at Andie, but Steff is jealous and a creep, and he doesn't seem possible as a friend of Blane's in the first place. It's hard to tell how much a person like Steff matters, because no context is provided for him. The way Hughes has written it, the movie is less about class than about the usual rivalries and personality conflicts among adolescents. A movie can't do everything, but it would be nice to know, as a matter of information, if the rich kids acquire their snobby, vile manners simply by mimicking their parents, or if their competition with one another forces them to act out a parody of country-club snarls.

If Hughes is vague, the director, a protégé named Howard Deutch, is downright dreamy; Deutch's timing is slow, and he lets the actors hold on to close-ups when the script hasn't given them anything to say. Some of these scenes are terribly underdone, and the whole movie lacks atmosphere and detail.

The casting is variable. As Molly's older friend, a slightly battered sixties veteran with nostalgia for adolescence, the talented Annie Potts is surprisingly glib and goosey—she gives advice and she's bubbly and warm, like something out of a sitcom. James Spader, however, gives a definitive performance as a sanctimonious young dog. His eyelids drooping below half-mast, his voice falling to a languid sneer, Spader has perfected a ruined-by-cocaine arrogance. Accused of worshiping money, he looks around the room after throwing a wild party and responds, "Would I treat my parents' house this way if I really cared about money?" His tone implies that only a cretin could misunderstand. Andrew McCarthy, on the other hand, is probably too old and too smart to play an irresolute high-school rich boy. McCarthy, working a nervous smile hard, is a little baffling; he looks shrewd, but the holes in the script betray him—he can't make a character out of nothing. Jon Cryer, in the bouncy, noisy Anthony Michael Hall role, dances all over the set. He's talented but a spendthrift—he shows everything he can do right away, and he's got nowhere to go but down. Deutch should have protected him a little: After a while, Cryer just repeats himself.

Still, no John Hughes film is without charm. Hughes has a special talent for reproducing the way kids feel about their own lives. Something like *Pretty in Pink* may be just a trifle—a minor romantic comedy about boys and clothes and a prom date—but after seeing it, no adult could say to a distraught daughter, "What's the difference? It's only the prom." At the time, it's practically a trauma. Even sane, strong-willed Andie, the salt of the earth and sweet as sugar, can't shrug it off. Molly Ringwald makes every minute count emotionally. I'm not sure if that all-American face will work so well when she becomes a woman, but she's a phenomenal teenage actress. She gives the material a ripe romantic glow.

Latino, A PRO-SANDINISTA PROPAGANDA film playing the Public Theater until March 13, offers a bizarre case of split consciousness. The writer-director, Haskell Wexler, one of the great Hollywood cameramen and also the director of *Medium Cool* (1969), was obviously determined to portray the Sandinista peasants in the best possible light and to make the *contras,* and their American supporters, look corrupt, murderous, and decadent. But judging by what's on the screen, Wexler's emotional sympathies are more complex than his politics.

Shot in Nicaragua in 1984, *Latino* is a parable of disillusion. The leading character is a Mexican American, Eddie Guerrero (Robert Beltran), a Special Forces officer assigned to Honduras. It's 1983, and the Americans are using the "Big Pine II" maneuvers as a cover for American-sponsored forays into Nicaragua. But after service in Vietnam and other wars, Eddie has had it. First he falls in love with a Nicaraguan woman living in Honduras, and then, leading the *contras*

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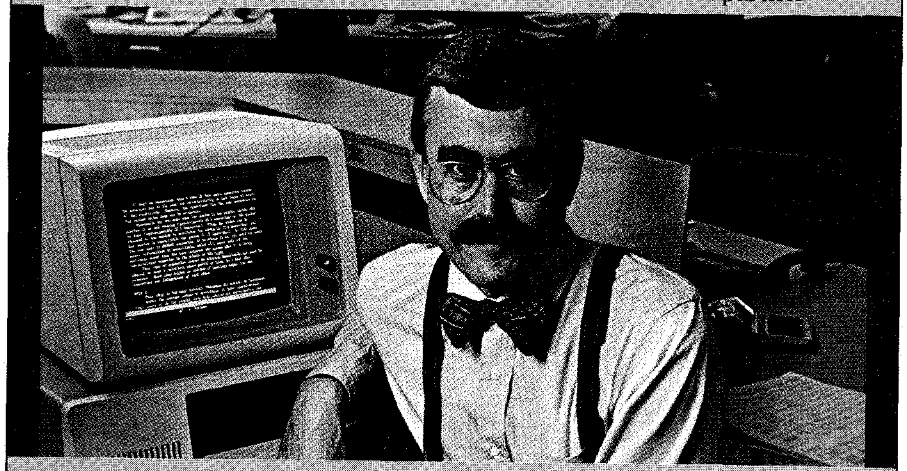

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across the border, along with another Mexican American army officer, Ruben (Tony Plana), he grows disgusted with the terror tactics of his troops—who torture and execute suspected Sandinistas and force young boys into their ranks. When the Americans and *contras* arrive at their objective—a cooperative farm they want to blow up—Eddie strips himself naked and surrenders to a Sandinista teenager. The implication is that all decent Americans would renounce support of the *contras* if they only understood what fascist bullyboys the guerrilla fighters are.

The film is mostly crude and stiff—nearly zero as art. What makes it so odd and almost interesting is that Wexler brings the material to life only when he works with characters he ostensibly loathes. A nasty *contra* leader making a demagogic anti-Communist speech to his troops has some real juice in him, but the sturdy Sandinistas standing up at meetings to denounce their foes look like wax-fruit peasants. The best scenes in the movie all belong to the vicious Americans. Robert Beltran (he was the darkly handsome Raoul in *Eating Raoul*) makes Eddie so sapped in will that his strong body has gone slack; there are moments when his face falls in disgust as well, and he's extremely touching. And the runty Tony Plana is sensational as an embittered officer who steels himself against doubt by shutting off most of his feelings. Eddie and Ruben, both Spanish-speaking officers, know they've been specially chosen to do America's dirty work in this hemisphere, and they're choking on rage. Their anger overflows in an orgiastic scene in a Honduran bar that is the one piece of real filmmaking in *Latino*.

At a Sandinista funeral in Managua, as lightning flashes in dark clouds, an old woman laments a son killed by the *contras*, and for a moment we feel we're looking at something vital (the woman, possibly a non-actor, may be expressing genuine grief). But for the most part, this movie is a classic case of the left's inability to make virtuous people seem human. A failure as political art, *Latino* could succeed as propaganda only with the simpleminded. Yet Nicaragua makes a stunning film set. The countryside is lush and beautiful, the towns a rubbly mess, every building scarred by Nicaragua's feudal past and recent civil war. No one is likely to take much political instruction from *Latino*, but a few Americans, looking at the abandoned churches and ruined towns, might react from the gut and wonder if they want to tear apart a land already so ravaged.

In brief: F/X, ROBERT MANDEL'S THRILLER about a movie-special-effects man (Bryan Brown), is consistently entertaining but would have been even better if it were more intricate, duplicitous, and scary. ▬

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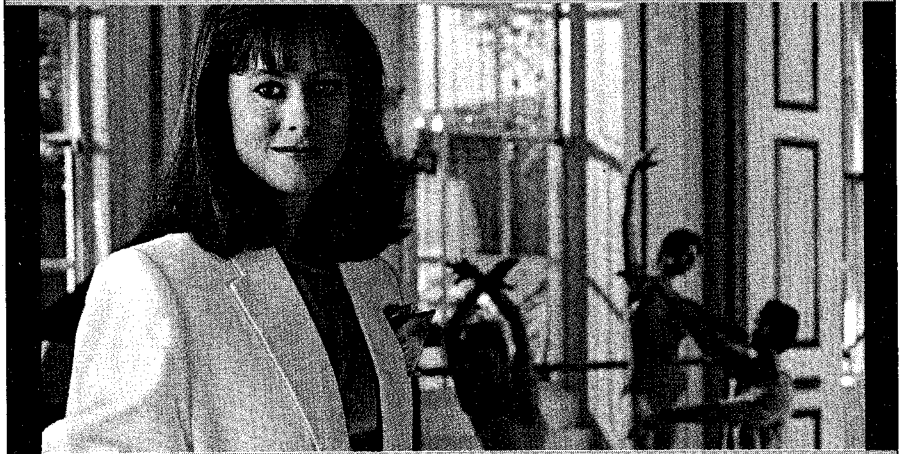

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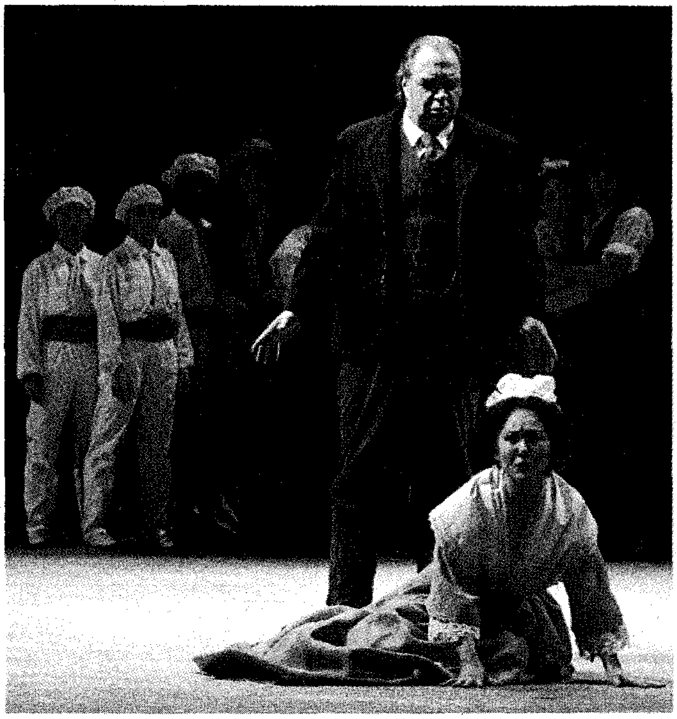
> "...Rarely has a composer translated a physical environment into music as sensitively as Gounod did in his pastoral *Mireille*..."

REMEMBER THE OLD METROPOLITAN OPera House? Charles Gounod's name was prominently inscribed in the middle of the proscenium arch, an ironic reminder of the popularity and high esteem this composer enjoyed a century ago. Long before the old Met was pulled down, Gounod fell from grace. His operas gradually slipped out of the international repertory, and critics abused him as a purveyor of low-grade Victorian treacle. That, of course, was yesterday's wisdom. I would hesitate to predict a drastic reassessment in his favor, but Gounod is definitely enjoying a New York comeback in 1986. The Met recently completed a run of *Roméo et Juliette* (which returns next season), the City Opera will revive *Faust* this summer, and last week, Juilliard's American Opera Center investigated **Mireille.** Who knows? Perhaps *Cinq-Mars* and *Polyeucte* are just around the corner.

Enough of that fantasy—opera-land may be desperate for novelty, but there are limits. *Mireille* even ran a poor third to *Faust* and *Roméo* when Gounod's stock was at its highest. Right from the first performance, in 1864, audiences have reacted coolly toward this simple pastoral romance, which is without a trace of operatic pomp and glitter. For me, though, the composer never wrote a finer, more consistent score, or one in which he remained so faithful to his true nature. Like the poem it was based on, Frédéric Mistral's *Mirèio,* the opera is concerned less with plot, character, and dramatic effect than with capturing the mysterious essence of Provence, its inhabitants, customs, legends, and scenic beauty. When he wrote *Mireille,* Gounod traveled to Provence and immersed himself in every aspect of this unique landscape. Rarely has any composer, even Mahler, so sensitively or accurately translated a physical environment into musical sound.

Part of the pungent atmosphere comes from clever manipulation of traditional songs and dances—the limpid tune of "Chanson de Magali," the pounding rhythms of the farandole, or the rustic drone of a musette. Gounod never seems to run out of fresh ideas of his own, as he invites us to hear the chirping of crickets on the banks of the Rhône at dawn, feel the sun burning down on the Crau desert at noon, or shiver at the dark shadows of the haunted Val d'Enfer at night. The people of this opera may not be quite as absorbing as their surroundings, but thanks to Mistral, they are recognizable human beings who register simple, strong, direct emotions. Mireille, in fact, must be one of the most appealing heroines in all French opera. Whether playfully pledging her love to Vincent, warding off the rough advances of Ourrias, defying her father's authority, or marching valiantly across the desert to her death, she embodies a loving nature and a strength of character that are hard to resist.



DEFIANT DAUGHTER: *John Calvin West, Jungwon Park in* Mireille.

Musically, Juilliard did well by the opera. Anton Coppola conducted the score with affection, and the cast, although in need of more practical operatic experience, had no serious weak links. Jungwon Park's pure, silvery soprano dealt easily with the title role, Ruben Broitman sang a mellifluous Vincent, and Stephen Biggers made brave sounds as Ourrias. The production, though, was feeble, especially Maroun Azouri's musty cardboard-cutout sets, which looked as if they had been lying in storage since the 1920s. Bernard Lefort, former head of the Paris Opéra, did little more than shuffle the singers about the stage. At various odd moments, Mireille was confronted by an ominous figure shrouded in black, an irrelevant reminder that death awaits. Even Gounod would have gagged at that corny touch.

AFTER THE ANTICS OF LA GRAN Scena a few weeks ago, I hardly expected a sequel to arrive quite so soon—Donizetti's **An Unconventional Rehearsal,** which the Opera Ensemble of New York staged recently at the Lillie Blake School on East 81st Street. But then, why not? Such spoofs are as old as opera itself, and occasionally an inspired parody can be more entertaining (and more expertly performed) than the real thing. In fact, some of today's most hilarious operatic send-ups are created on the spot, unintentionally and unannounced, at Lincoln Center.

Donizetti, of course, knew exactly what he was doing when he wrote the words and the music for *An Unconventional Rehearsal* (as good a translation as any of the opera's original tongue-twisting title, *Le convenienze ed inconvenienze teatrali*). By 1827, with some 25 operas to his credit, he was an old hand at dealing with the neurotic foibles and inflated egos of prima donnas, impresarios, librettists, rival composers, and singers' mothers. They all get shot down in this riotous one-acter, mercilessly but without malice. The composer scores his best hits with Mamma Agata, a protective stage mother who arrives at an opera rehearsal to look after her daughter's interests but eventually takes over the leading role herself. The part was actually written to be sung by a virtuoso buffo baritone, and Donizetti handles this sight (and

Photograph ©1986 by Beth Bergman.

sound) gag with incomparable musical wit. Most recent productions, though, have ruined the joke by seizing on Mamma Agata's role and embellishing it with gratuitous musical and visual slapstick, presenting the opera under such cute titles as *Viva la Mamma* or, worse, *The Prima Donna's Mother Is a Drag.*

The Opera Ensemble's new edition in English, prepared by William Ashbrook and Michael Kaye from original sources, avoided that pitfall only to err in the opposite direction and transform the opera into a dull show, although the official performances may have been livelier than the open dress rehearsal I attended. Ashbrook, a noted Donizetti scholar, was faithful to the composer most of the time, but his earnest adaptation too often stopped the fun dead in its tracks. Why, for example, hold up the action to interpolate an interminable aria from Rossini's *Semiramide* unless you have Marilyn Horne on hand to sing it? I appreciated the good intentions behind John J.D. Sheehan's restrained if rather plain direction, and he was right to encourage understatement, but unfortunately all nine singers missed almost every comic point and gave flat, characterless performances. Michael Recchiuti conducted the small orchestra, which played the score with crisp efficiency.

THANKS TO DOZENS OF AGGRESSIVELY promoted recordings on major European labels, Christopher Hogwood's Academy of Ancient Music, John Eliot Gardiner's English Baroque Soloists, and Trevor Pinnock's English Concert dominate the thriving authentic-instrument scene, and crowds flock to their annual New York concerts. I'm not sure where that leaves our own **Grande Bande of New York.** This wonderful orchestra of original instruments, conducted by Frederick Renz, is in no way inferior to the popular British brands, but it continues to be one of the city's better-kept secrets.

The Grande Bande's latest concert in Alice Tully Hall focused on concertos from the Classical era: a Sinfonia Concertante for Oboe and Cello by Johann Christian Bach, Mozart's A Major Violin Concerto (K. 219), and Haydn's Horn Concerto in D. I enjoyed all three, not just for the tangy sounds of eighteenth-century instruments at play, but for the agility, eloquence, and sheer zest of the music-making. Even better was the concert's finale, Haydn's "Farewell" Symphony, a troubling work that begins in turbulence but evaporates into silence as the composer directs the musicians to leave the stage, one by one, until two solitary violinists are left to make the final gentle cadence. Usually the piece is treated as a joke, but the Grande Bande played it, literally, like a dream, discovering in the score a stabbing poignancy I had never heard before. ■

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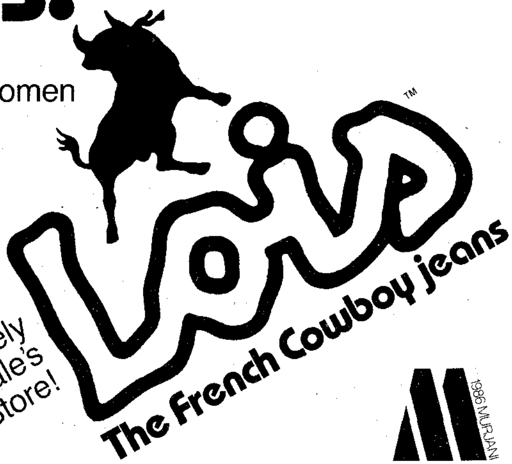

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AEROBIC MOTHER: *Valerie Harper—once a subversive, now a sleepwalker.*

EVERY NEW EDITION OF VALERIE HARPER is more glamorous and less interesting than the last. As if she had taken too many sitcom punches, she softens. When she was Rhoda on the old *Mary Tyler Moore Show,* she was Bella Abzug–abrasive and Woody Allen–neurotic and the only ethnic humor in the state of Minnesota; she looked like a sack of bagels, and it seemed as though she parted her hair and drank her coffee with a fork. As Rhoda in her own spinoff series, she was slimmer so that she could get married and be disappointed; her hair was fluffier; she moved around her apartment as if she swam instead of subwayed. As Valerie on **Valerie** (Mondays; 8:30 to 9 P.M.; NBC), she is a sort of aerobic mother. Her hair looks like a shampoo commercial; her eyes no longer roll like marbles or dart like guppies but moon with love and wisdom—there is no panic in them, no fidgets of big-city stress, no Freudful self-analysis or self-doubt; only the hands are agitated, as if palsied by the second guess, as she domesticates three sons, looking simply marvelous.

It seems that "they," whoever "they" are, are taking the New York out of Harper. Maybe "they"—a consortium of Hollywood image-mongers—have decided that the heartland over which they bicoast no longer finds New York funny. And so, while prettifying, they remove the sinew.

Harper is beautiful on *Valerie,* as though filmed through the sort of gauze of ether that we've come to associate with Catherine Deneuve commercials for various aphrodisiacs. But *Valerie* is also, so far, 1950s-sitcom dumb. Harper is asked to be the mother of three rambunctious boys; their father is an airline pilot who is always leaving town for the friendly skies of whatever. As these boys experience the usual Eriksonian identity crises, mother must cope, and of course she does, with the obligatory wisecrack.

There are jokes about appliance repairmen, bad gums, warts, Windex, Mop & Glo, power tools, time zones, and the Spanish Sahara—"a country without mammals." There are also jokes, just to be contemporary, about Michael Jackson, the Smurfs, and Caspar Weinberger. There is a stab at post-feminist humor: "You may have been trying to raise a Phil Donahue, but you ended up with a David Lee Roth." (Do I have to explain that David Lee Roth is a male-chauvinist rock star, and that Donahue is so sensitive that he married Marlo Thomas, whose *That Girl* was substantially more liberated than *Valerie,* even though it didn't know it at the time? I guess I do.) There is commotion in search of coherence, a kind of rumpus-room frenzy.

If you saw the "sneak preview" of *Valerie* on Saturday night, you already know that 16-year-old David (Jason Bateman) got into trouble with Valerie by dating a 24-year-older-woman. David is back again in the Monday premiere, ashamed of his new girlfriend (Sue Ball), who happens to be funny and smart but isn't as pretty as his high-school classmates would like—"You can do better"—or as Valerie Harper has become since she left Minneapolis and fluffed her hair. There's nothing despicable about raising these issues—our children look smaller to us because they stand around in holes of unarticulated sadness, and we have to recognize earlier versions of ourselves before we speak to them—but there's also nothing compelling. We are talking about the Wonder bread of everyday, a sandwich of the obvious.

This sandwich, however, contains Valerie Harper, a comedienne of the manic. She used to be all nerves, a kind of switchboard of urban anxiety, part Bette Midler, part Barbra Streisand, part Imogene Coca. "They" have sedated her. *Valerie,* of course, could evolve into something better than it seems to be in its first two episodes. And certainly a family with a mostly absentee father is a fit subject for network contemplation. But I wonder whether the new sitcom "families" aren't wishful thinking; as real families disintegrate like so much cardboard in the rain, the sitcom—see *Cosby,* see *Family Ties*—reaffirms basic nuclear values with a kind of sweaty desperation: See, love abides, and common sense, and structure, and sanity. And Valerie Harper, who has always been qualm-ridden and subversive, is tamed to sleepwalk.

DON'T MISS **Irving Berlin's America** (March 7; 9 to 10 P.M.; PBS). Sandy Duncan, who really hasn't improved her act since I saw her in *Your Own Thing* Off Broadway almost two decades ago, is rather a drag as our hostess, so perky-solemn that the teeth ache, and President Reagan homilizes insufferably, and a little of Nanette Fabray goes a long, long way. But in these 50 years of movie snip-

Photograph by Donal Holway.

pets—including some news footage I've never seen—we also get Bugs Bunny and Donald O'Connor. (They both seem oddly squirrelly, with acorns in their cheeks.) And Ethel Merman, who won't leave the stage. And, of course, Bing Crosby singing "White Christmas." Plus: Al Jolson, Cab Calloway, Mary Martin, the egregious Howard Keel, Fred Astaire (and, of course, Ginger Rogers), Cyd Charisse—be still, my heart—and a lot of Judy Garland and not too much of Bob Hope, and just enough of Rosemary Clooney and Patty Andrews. I haven't even mentioned Willie Nelson, Linda Ronstadt, Diana Ross, or Taco, who show up to testify that Berlin's songs leap generation gaps.

Best of all is Berlin himself, usually in black and white, singing his own songs. You know these songs, from *Blue Skies, Easter Parade, Top Hat, Carefree, This Is the Army,* and so on. But to see *him* sing them—a bespectacled monkey-face loving every minute on the stage—is to be half-smitten.

Only half, because Berlin's America is as much a dream as Cosby's or Valerie Harper's. It wants so much to be that we root for it in spite of what we know and feel. This Russian émigré caused no difficulties, unlike, say, a Solzhenitsyn. His was a romance with his new country that typifies those Broadway musicals, those Tin Pan Alley tunes, and those Hollywood movies also invented by emigrants who had an ideal America in mind. In an odd way, they created our imagination of ourselves, our love affair with our best self: *Easter Parade* instead of the blues.

Irving Berlin's America is a belated valentine to ourselves, from "God Bless America" to "There's No Business Like Show Business." If the juxtaposition of those two songs sounds ironic, well, I started watching with too many ironies in my fire, and I ended up singing along.

In brief: Fortune Dane (SATURDAYS; 9 TO 10 P.M.; ABC) is, so far, foolish, unless all you want to do on the weekend is admire Rambo-like pectorals that just happen to be black. Carl Weathers, who used to play football for the Raiders, who used to be in Oakland, is an ex-cop troubleshooter for the female mayor of "Bay City." He specializes in mass murderers, your basic narcotics ring, municipal corruption, and not wearing a shirt.... **Dress Gray** (March 9 and 10; 9 to 11 P.M.; NBC) was unavailable for preview, but it's hard to imagine that anyone could bungle such material. Based on the Lucian K. Truscott IV novel, *Dress Gray* has been adapted for television by Gore Vidal, who has written some of his finest prose on the subject of the military academy. With Eddie Albert, Lloyd Bridges, Alexis Smith, James B. Sikking (of *Hill Street*), and the ubiquitous Hal Holbrook, even if it's awful it should be fun. ▬

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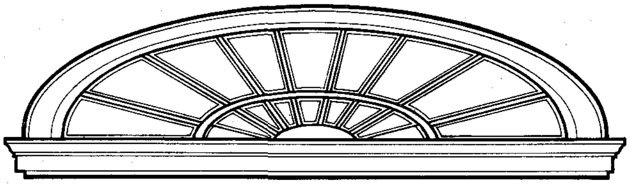

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A NEW TIME INC. MAGAZINE

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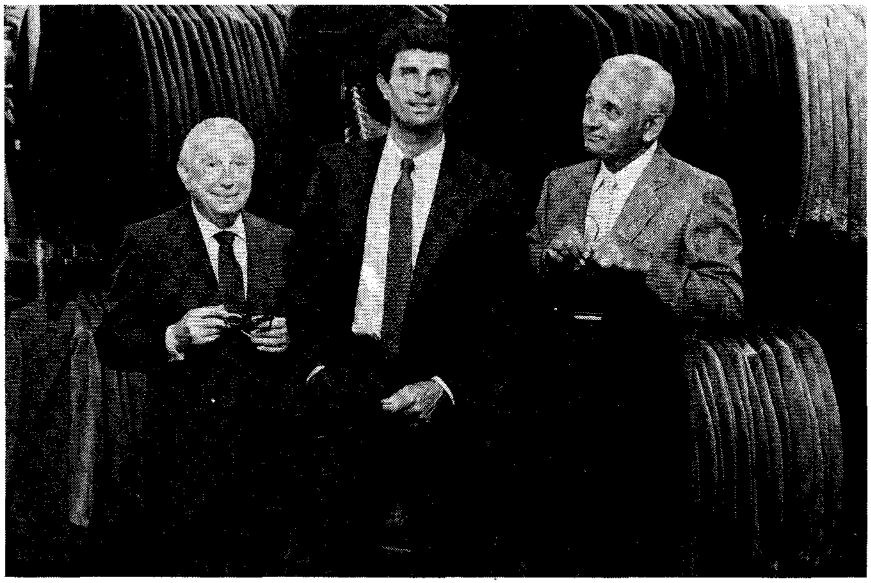

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THANKS, NEW YORK
Rediscovering the NEW DEAL

The restaurant everyone is talking about these days is the **New Deal**, located in the heart of SoHo at 152 Sprng Street. Inconspicuously tucked away on a sidestreet, the New Deal is one of the greatest finds in all New York.

Actually, there is great debate among New Yorkers about what the New Deal actually is. Some New Yorkers consider it a first-rate restaurant, while others disagree, insisting that the New Deal is one of the best places in town to hear live jazz. Both are correct.

One thing that everyone who visits this restaurant agrees on is that its three large WPA-inspired murals are reason enough to make a special trek downtown to SoHo. The murals, by noted artist George Stravingos, rate alongside Cafe des Artistes' murals as the most stunning restaurant art in New York.

Perhaps the biggest surprise at the New Deal is not the magnificence of the murals but the high caliber of the cuisine. Most establishments featuring both entertainment and food aren't noted for serving serious, gourmet fare. The New Deal is perhaps the greatest exception to this one will ever find.

The chef, Jeffrey Nathan, has received high marks from both the local and national food press, which has hailed him as one of New York's most creative and inventive chefs. Not only does this young culinary artist use the best and freshest ingredients available, but he is also noted for his delicate sauces and original presentations.

Just one example of his appetizers is a ragout of escargot slowly simmered in tomato, garlic and sauce vin blanc, and served surrounding a duxelle of mushrooms accompanied by toasted garlic croutons.

Entrees include a wide selection of pasta, veal, seafood and poultry items. The best bet among the pastas is the thin, angel hair pasta tossed in a lobster and Havarti cheese sauce, enhanced with cognac and seasoned with tarragon and garnished with medallions of lobster and walnuts. One could go on and on extolling the wonders of the other entrees, because this is one of those rare restaurants where you actually can't go wrong.

After dinner, one can simply venture to the front of the restaurant to hear one of New York's favorite jazz pianists, Andy Tuck, who performs original compositons as well as popular classics every Wednesday through Saturday.

WHERE/N.Y. Jan. 1986

NEW DEAL
152 SPRING ST.
(In SoHo)
431-3663

SALES & BARGAINS

BY LEONORE FLEISCHER

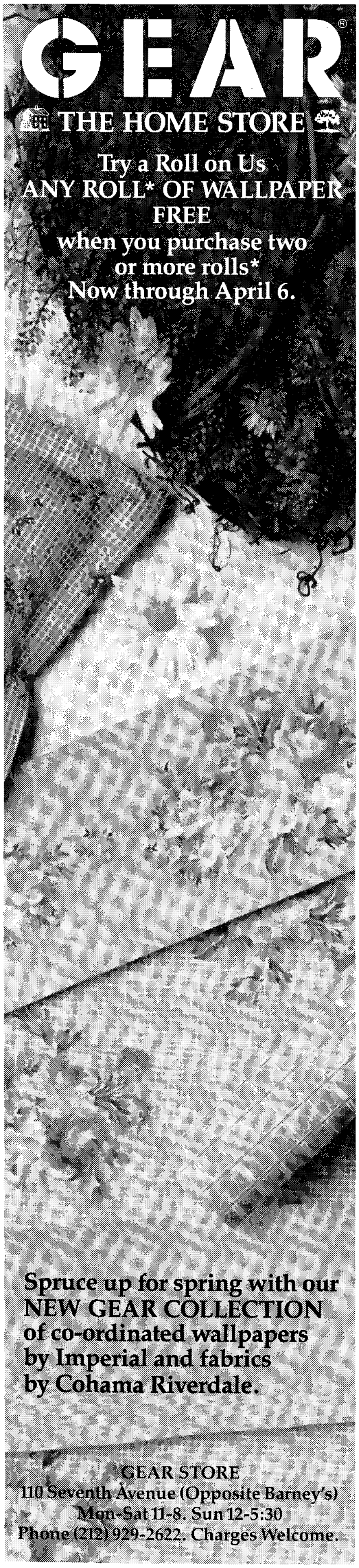
ALL FURNISHED

HERE ARE FLOOR SAMPLES OF CONTEMPOrary furniture, much of it one-of-a-kind, at excellent prices. Everything is sold as is. For example: Stanley black lacquer bedroom set includes triple dresser with triple mirror, chifforobe, mirrored queen-size storage headboard, and two nightstands, was $4,000, now $2,000; black lacquer bedroom set from Italy includes three-door armoire, mirror, triple dresser, queen-size platform bed, mirrored headboard, and two nightstands, was $8,000, now $5,000; three-piece 100-in.-wide black lacquer wall unit, was $2,000, now $1,095; two-piece loose-pillow cotton-twill sectional with Serta queen-size sleeper, was $1,900, now $1,095; love-seat-size beige or gray sofa beds with flip-open sleeper, were $499, now $199; a group of sofas, were $1,299 each, now $399; black lacquer chairs, were $225 each, now $90; and much more. Delivery additional. M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *Contemporage Furniture, Inc., 444 Park Ave. South, near 30th St. (679-4609); Tues., Wed., and Fri. 10 a.m.–5 p.m., Thurs. till 7:30 p.m., and Sat. and Sun. 8 a.m.–5 p.m.; 3/4–9 only.*

BITE THE APPLE

WELCOME TO NEW YORK, A SHOP DEALING in virtually everything that relates to the city, including books, souvenirs, prints, photographs, postcards, T-shirts, world's-fair memorabilia, and antiques, is holding a sale before it moves. The discount will increase every week until the end of the sale. For instance, this week all new items are 30 percent off, and all old and antique items are 50 percent off. The discount on new items will increase by 5 percent a week up to 50 percent, and the discount on old and antique merchandise will increase to 60 percent next week and an additional 10 percent a week until it reaches 90 percent. But don't wait, or you might miss some of these one-of-a-kind vintage items: turn-of-the-century cast-iron Flatiron Building bank, was $135; 1940 World's Fair unframed poster, was $200; 1908 framed press photo of Enrico Caruso, was $150; 1850 Nathan Currier matted and unframed hand-colored lithograph of New York City and the Croton

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*



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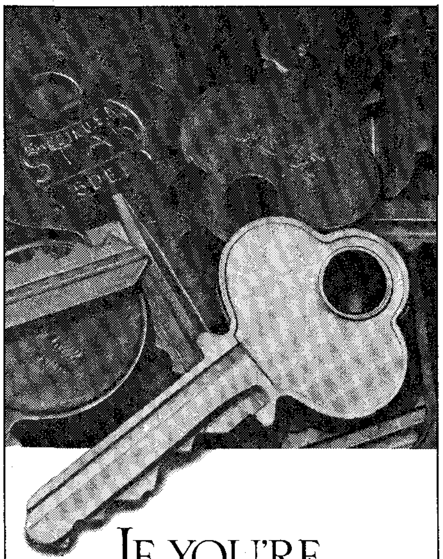
EAT WELL

THIS POPULAR WEST SIDE ESTABLISHMENT is having a sale. Featured are 8- and 10-cup Toshiba programmable My Café coffee-makers with built-in grinders (1-lb. bag of coffee beans included), elsewhere $149.95 and $210, respectively, here $109.95 and $159.95. Food includes: milk-chocolate "corks" (14 oz.) from France, in bottles resembling those of cognac, framboise, or champagne, elsewhere $16.98, here $11.98; Twining tea bags, including English Breakfast, Earl Grey, and Darjeeling, elsewhere $2.59–$3.39 for a 25-bag box, here $1.99; loose Twining teas, elsewhere $3.89–$4.49 for a 4-oz. tin, here $2.99; Celestial Seasonings herbal-tea bags in assorted flavors, elsewhere $2.39 for a 24-bag box, here $1.69; chocolate twigs, including mandarin, mint, coffee, or raspberry flavors, elsewhere $4.50 for a 4.3-oz. box, here $3.19; 16- and 32-oz. jars of Barney Greengrass's homemade beet borscht with sour cream, were $1.95 and $3.79, respectively, now $1.45 and $2.79; smoked brook trouts (about a half-lb. each), were $7.50 a lb., now $5.99; Norwegian Jarlsberg cheese, was $3.60 a lb., now $2.99; 4- and 14-oz. boxes of Carr's Table Water Crackers, elsewhere $1.39 and $4.50, respectively, here 99 cents and $3.69. Checks accepted with $10 minimum purchase; no credit cards; refunds and exchanges possible. *Barney Greengrass, 541 Amsterdam Ave., near 86th St. (724-4707); Tues.–Sat. 8:30 a.m.–5:45 p.m. and Sun. till 5 p.m.; through 3/30.*

BEAUTY

PRICES ON ALL THE SERVICES AT THIS SAlon in the Grand Hyatt Hotel are being reduced for one month only. Services include: shampoo and blow-dry for women, was $25, now $17; shampoo, cut, and blow-dry for women, was $45, now $30; shampoo, cut, and blow-dry for men, was $25, now $17; permanent, was $60, now $40; one-process coloring and blow-dry, was $45, now $30; cellophane coloring, was $35, now $23; virgin coloring, was $65, now $43; highlighting, was $75, now $50; facial, was $35, now $25; makeup, was $25, now $17; full-face or underarm wax, was $15, now $10; full-leg wax, was $35, now $23; half-leg wax, was $20, now $13; bikini wax, was $10, now $7; manicure, was $12, now $8; pedicure, was $25, now $17; medical pedicure (for ingrown toenails, etc.), was $35, now $23. By appointment only. A.E., M.C., V. accepted; no checks. *Salon di Mauro, the Grand Hyatt Hotel, 109 East 42nd St.,*



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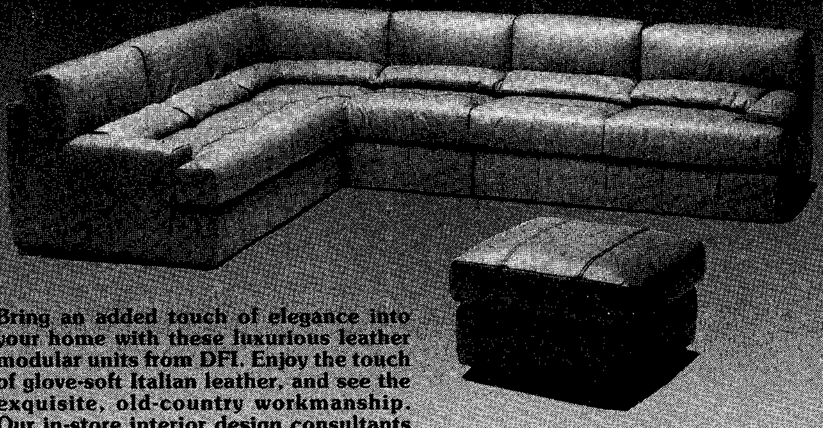

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FOR $29.99

ALL THE NEW SPRING SPORTSWEAR (WOMen's sizes 4–14 and some size 2) in this East Side boutique is reduced to $29.99. The selection includes: cotton sweaters and shirts by Ron Chereskin, Daniel Hechter, Tony Lambert, and Robert Stock, elsewhere $59–$85; lightweight wool-gabardine blazers by Jerri Allen, elsewhere $120–$125; oversize shirts by the French Connection, elsewhere $59–$69; lightweight cotton pants by Mastroianni, elsewhere $85; and much more. A.E., D.C., M.C., V., checks accepted; exchanges possible. *Blades, 1452 Second Ave., near 76th St. (734-6666); Mon.–Fri. 10 a.m.–7 p.m., Sat. till 6:30 p.m., and Sun. 1–5 p.m.; while stock lasts.*

TOYLAND

THIS WELL-KNOWN GREAT NECK STORE carries toys of all kinds by famous manufacturers for infants to twelve-year-olds. The selection features Gund soft toys, Little Tykes items, Lundby dollhouses, dolls by Pauline, Ambi baby toys, Brio train sets and accessories, as well as lots of books, crafts, puzzles, and games. For two weeks, the prices on everything in the store are being reduced 30 percent. For example: Brio alphabet and number floor puzzles, were $25, now $17.50; Charm hand puppets, were $11, now $7.50; Lego police or fire stations (for ages 8–12), were $25, now $17.50; Bandai Godaikin Robots, were $23.50–$75, now $16.45–$52.50; Essanbee Storybook dolls, were $30, now $21; Ambi Lock-a-Block sets, were $16, now $11.20; Schowanek bead sets, were $5, now $3.50; Galt double-sided stand-up easels, were $75, now $52.50; and much more. A.E., M.C., V., checks accepted; all sales final. *Hi-D and Su-Z Toy Boutiques, 20 Maple Dr., Great Neck, L.I. (516-829-3535); Mon.–Sat. 10 a.m.–5 p.m.; through 3/15.*

UNDERSTATEMENT

AT THIS SMALL SOHO BOUTIQUE, A SELECTION of women's clothes in sizes 4–12 and S–L are being sold at very low prices. Original prices, were $250–$450, now $25–$50. This designer's fall and winter collection consists of mostly one- and few-of-a-kind separates, all in elegant Italian fabrics. Included are: wool-crêpe suits and coordinating tops and skirts; silk-cloque tops and skirts; rainwear separates; rayon-panne-velvet skirts, leggings, slacks, and tunics; and wool-and-silk-brocade dresses and separates. Cash-and-carry only; all sales final. *Yonson Pak, 107 Thompson St. (431-1733); Tues.–Sun. noon–7 p.m.; 3/3–9 only.*

CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Mar. 5–18: *Antonio Gaudi; Jumping.* #2—*The Mystery of Picasso.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Mar. 5: *The Sin of Harold Diddlebock; The Milky Way.* Mar. 6: *Copacabana; Love Happy.* Mar. 7–8: *The Story of Adèle H.; Small Change.* Mar. 9: *Rebecca; Notorious.* Mar. 10: *The Brood; Rabid.* Mar. 11: *Darling; Petulia.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Youngblood.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—Thru Mar. 6: *Straight Through the Heart.* Beg. Mar. 7: *The Go Masters.* #2—*28 Up.* #3—*Huey Long.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*The Gods Must Be Crazy.* #2—Opening Mar. 5: *Salvador.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *House.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Mar. 5: *A Place in the Sun; The Heiress.* Mar. 6: *The Night of the Following Day; Bedtime Story.* Mar. 7–8: *Double Indemnity; Sorry, Wrong Number.* Mar. 9: *Julius Caesar* (1953); *The Epic That Never Was.* Mar. 10: *General Della Rovere; Open City.* Mar. 11: *Blonde Venus; Shanghai Express.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Mar. 5–6: *Fanny & Alexander; Persona.* Mar. 7–8: *The Road Warrior; Mad Max.* Mar. 9: *Some Like It Hot; Tootsie.* Mar. 10–11: *Insatiable II; The Devil in Miss Jones 2.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*La Cage aux Folles 3—The Wedding.* #2—*Kiss of the Spider Woman.* #3—Thru Mar. 6: *When Father Was Away on Business.* Beg. Mar. 7: *The Official Story.* #4—*Sugarbaby.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*The Delta Force.* #2—*Murphy's Romance.* #3—*Down and Out in Beverly Hills.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Wildcats.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Quicksilver.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Hannah and Her Sisters.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Down and Out in Beverly Hills.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Brazil.* #2—*F/X.* #3—*Pretty in Pink.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Hollywood Vice Squad.* #2—*The Hitcher.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Pretty in Pink.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Knights of the City.* #2—*House.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*The Jewel of the Nile.* #4—*Back to the Future.* #5—*Rocky IV.* #6—*Power.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *White Nights.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. Thru Mar. 6: *Out of Africa.* Opening Mar. 7: *Highlander.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Agnes of God; Jagged Edge.* **EMBASSY 3**—*Murphy's Romance.* **EMBASSY 4**—*Iron Eagle.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru Mar. 6: *Quicksilver.* Beg. Mar. 7: *The Naked Cage.* #2—*Wildcats.*

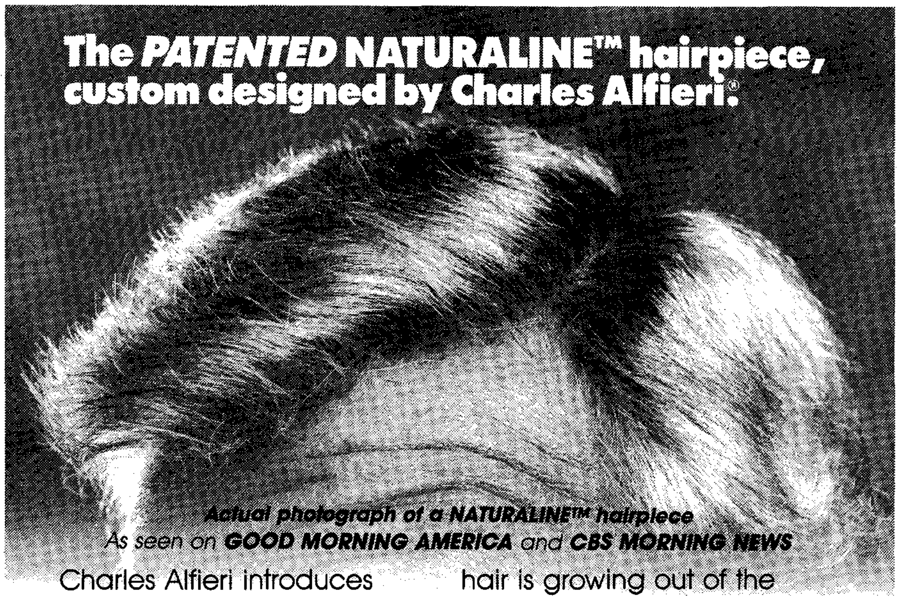
39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *101 Dalmatians.* Closed Mar. 10–11.

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*The Delta Force.* #2—*F/X.*

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. Thru Mar. 6: *White Nights.* Opening Mar. 7: *16 Days of Glory.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Down and Out in Beverly Hills.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru Mar. 6: *Hollywood Vice Squad.* Opening Mar. 7: *Whatever It Takes.*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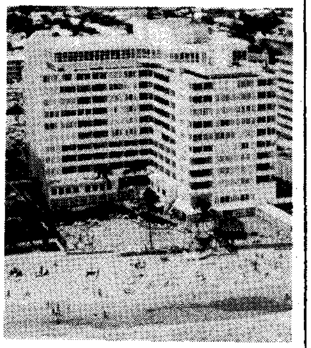
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46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Color Purple.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *French Lesson.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Always.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. Opening Mar. 5: *Salvador.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru Mar. 6: *The Hitcher.* Opening Mar. 7: *Highlander.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Ran.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. Thru Mar. 6: *The Official Story.* Opening Mar. 7: *A Room With a View.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Wildcats.* #2—*House.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Murphy's Romance.* **CORONET**—*Down and Out in Beverly Hills.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Color Purple.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Turtle Diary.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*F/X.* #2—832-2720. Opening Mar. 5: *Salvador.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Brazil.* #2—*Pretty in Pink.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Smooth Talk.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. *F/X.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Hitcher.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*House.* #2—Thru Mar. 6: *The Delta Force.* Opening Mar. 7: *Highlander.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Wildcats.* #2—*The Color Purple.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Brazil.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1 & #2—*Kaos.* #3—Thru Mar. 6: *The Crazy Family.* Beg. Mar. 7: *The Official Story.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Mar. 6: *Shoah:* Part I. Beg. Mar. 7: *Shoah:* Wed.–Sat.: Part I; Sun.: Parts I & II; Mon.–Tue.: Part II. #2—Thru Mar. 6: *Shoah:* Part II. Opening Mar. 7: *Two English Girls.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Apr. 5: All About Bette: The Films of Bette Davis. Mar. 4–5: *In This Our Life; Marked Woman.* Mar. 6–8: *Watch on the Rhine; The Corn Is Green* (1945). Mar. 9–10: *The Sisters* (1938); *Juarez.* Mar. 11–12: *The Nanny; Hush . . . Hush, Sweet Charlotte.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—Thru Mar. 6: *The Hitcher.* Opening Mar. 7: *My Beautiful Laundrette.* #2—*Parting Glances.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*The Color Purple.* #3—*F/X.* #4—*9½ Weeks.* #5—*Pretty in Pink.* #6—*Wildcats.*

86. THALIA—95th St. W. of B'way. 222-3370. Mar. 5: *Intruder in the Dust; The Story of Temple Drake.* Mar. 6: *Show People; The Extra Girl.* Mar. 7: *Suburbia; The Loveless.* Mar. 8: *Dr. Zhivago.* Mar. 9: *Tess.* Mar. 10: *The Day of the Locust; The President's Mystery.* Mar. 11: *Remember the Night; Baby Face.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Mar. 5: *The Searchers; Red River.* Mar. 6: *The Big Deal on Madonna Street; The White Sheik.* Mar. 7–8: *The Right Stuff.* Mar. 9–10: *The Philadelphia Story; His Girl*

Friday. Mar. 11: *Boudu Saved From Drowning; Diary of a Country Priest.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*House.* #2—Thru Mar. 6: *The Hitcher; The Delta Force.* Beg. Mar. 7: *The Naked Cage.* #3—*F/X.* #4—*Hollywood Vice Squad.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*The Hitcher; The Delta Force.* #2—*Hollywood Vice Squad.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. Naturemax Theater: adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Video in the Gallery, Mar. 6–8, 6:30–7:30: Diary Tapes: *Young August* (1979) by Benjamin Bergery, and *He/She: A Video Narrative in Progress* (1985) by Steven Kolpan. First Person Documentary: Mar. 6 at 7:30: *Growing Up With Rockets* (1984) by Nancy Yasecko, and *Poto and Cabengo* (1979) by Jean-Pierre Gorin; guest speaker Tom Gunning; Mar. 7 at 7:30: *Made in China* (1985) by Lisa Hsia, and *Tokyo-Ga* (1985) by Wim Wenders; Hsia present; Mar. 8 at 7:30: *Sherman's March to the Sea* (1985) by Ross McElwee; McElwee present.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4; series tickets available. Asian Women Directors. Mar. 7 at 8: *The Girl in Red* (China, 1984) by Lu Xiaoya.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Adm. $3; members and senior citizens $2; students $1; tickets include museum adm. Films of Africa and the Caribbean; guest speakers. Mar. 6 at 2:30: *Jom . . . Jom or the Story of a People* (Senegal, 1981) by Ababacar Samb Makharam. Mar. 9 at 4, Mar. 13 at 2:30: *Poko* (Burkina Faso, 1981) by Idressa Oudraogo, and *Gift of God* (Burkina Faso, 1982) by Gaston J. M. Kabore.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Mar. 5 at 7:30: *The Valley of Gwangi* (1969) by James O'Connolly, with James Franciscus.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free; reservations advised. Mar. 7 at 8: An Evening With Taylor Mead: *Home Movies—Europe* (1965) by Mead, and *The Flower Thief* (1960) by Ron Rice. Mar. 9 at 5 & 8: Films by Ken Jacobs: *The Winter Footage* (1965), *Little Stabs of Happiness* (1959–63), and *Perfect Film* (1984).

DANCE THEATER WORKSHOP—219 W. 19th St. 924-0077. Adm. $5; reservations recommended. Mar. 10 at 8: Dance videos by James Byrne: *Reel 5, Take 2: Set and Reset* (Trisha Brown), *Lament* (Eiko and Koma), *X-Ray Eyes* (Wendy Perron), *Tango* (Linda Shapiro), *Solo!,* and *One Way.*

ETHNIC FOLK ARTS CENTER—Parsons Auditorium, 66 Fifth Ave. 691-9510. Free. Eastern European Film Series; guest speakers. Mar. 6 at 8: *Red Psalm* (Hungary, 1971) by Miklos Jancso.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Mar. 5 at 1, 3:15, 6 & 8:30: *A Woman of Paris* (1923) by Charles Chaplin.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screening. Mar. 6 at 6:30: *Mies van der Rohe* (1979–80) by Georgia van der Rohe.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Landscape Films: Mar. 8–9 at 1: *Seashore* and *Canadian Pacific* by David Rimmer, *Untitled Train Film From Still Photographs, Window Laundry Landscape, Whiterock,* and *Whitesands* by Lynn Klosky. Thru Mar. 23, Wed.–Sun. 12–6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm. Mar. 9 at 12:30, 1:30 & 2:30: Music in March: *Leonard Rose* (1973), with Isaac Stern.

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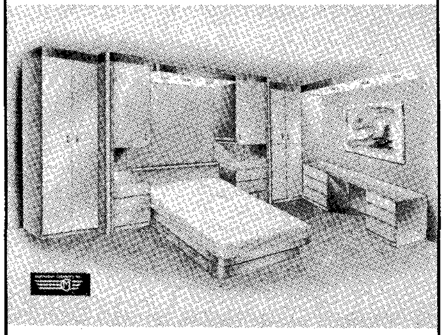

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THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, Mar. 4–29: Tue.–Fri. at 2, Sat. at 1: Objectivity: *Synchronicity* by Scott Rankin, *E. M. Fisher* by Carole Ann Klonarides and Michael David Owen, and *Enigma* and *We Are Things* by Paul Knotter; Tue.–Fri. at 2:30, Sat. at 1:30: Everything but . . . : Recent video; Tue.–Fri. at 3:45, Sat. at 2:45: New Documentary Forms: visual ethnography.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Personal Cinema Program: filmmakers present. Eastern European Film Series 1985–86: Mar. 6 at 8: Polish filmmaker Malgorzata Potocka: *Abberation* (1978), *Champion Off* (1978), *Zoo* (1981), *Contact Zones* (1981–82), *Three Rooms* (1983), and *Boguslaw Schaeffer* (1984); Mar. 8 at 8: Hungarian Group Program.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Mar. 28: James Dean: The Television Work. Thru Apr. 4: Mobil & *Masterpiece Theatre:* 15 Years of Excellence.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Thru Mar. 18: Perspectives on French Cinema. Mar. 6 at 2:30: *Vaudeville* (France, 1985) by Jean Marboeuf; at 6: *La Nuit Porte Jarretelles* (France, 1985) by Virginie Thévenet; at 8: *Blessure* (France, 1985) by Michel Gérard. Mar. 7 at 2:30 & 6: Oscar-Nominated Foreign-Language Film, 1985: *When Father Was Away on Business* (Yugoslavia) by Emir Kusturica. Mar. 8 at 2: *Escalier C* (France, 1985) by Jean-Charles Tacchella; at 5: *Pinot Simple Flic* (France, 1984) by Gérard Jugnot. Mar. 9 at 2: *Les Rois du Gag* (1985) by Claude Zidi; at 5: *Poulet au Vinaigre* (France, 1985) by Claude Chabrol. Mar. 10–11: Oscar-Nominated Foreign-Language Films, 1985. Mar. 10 at 2:30 & 6: *Colonel Redl* (Hungary) by István Szabó. Mar. 11 at 2:30 & 6: *The Official Story* (Argentina) by Luis Puenzo. **Titus Theater 2:** Mar. 6 at 3 & 6:30: What's Happening?: *You Got to Move* (1985) by Lucy Massie Phenix and Veronica Selver. Mar. 7: Perspectives on French Cinema: at 3: (See Theater 1, Mar. 6 at 6); 6:30: *Le Quatrième Pourvoir* (France, 1985) by Serge Leroy. Mar. 8 at 2:30: Oscar-Nominated Shorts, 1985: Animated: *Anna & Bella* (Holland) by Gerritt Van Dijk, *The Big Snit* (Canada), and *Second Class Mail* (Canada); Live-Action: *Graffiti* by Matthew Patrick, *Molly's Pilgrim* by Jeff Brown, and *Rainbow War* by Bob Rogers; 5:30: Oscar-Nominated Documentary, 1985: *The Statue of Liberty* by Ken Burns. Mar. 9 at 2:30: Oscar-Nominated Short-Subject Documentaries, 1985: *The Courage to Care* by Robert Gardner, *Keats and His Nightingale: A Blind Date* by James Wolpaw and Michael Crowley, *Making Overtures: The Story of a Community Orchestra* by Barbara Willis Sweete, *Witness to War: Dr. Charlie Clements* by Deborah Shaffer and David Goodman, and *The Wizard of the Strings* by Peter J. Friedman and Alan Edelstein; 5:30: (See Mar. 8 at 2:30). Mar. 10 at 6:30: Cineprobe: *The Man Who Envied Women* (1985) by Yvonne Rainer; Rainer present. Mar. 11: Perspectives on French Cinema: at 3: *Marche à l'Ombre* (1984) by Michel Blanc; 6:30: *Rouge Baiser* (1985) by Vera Belmont.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Mar. 4–5 at 8: *After Hours* (1985) by Martin Scorsese. Mar. 6 at 8, Mar. 7–8 at 8 & 10, Mar. 9 at 5:30 & 7:30: *Dreamchild* (Great Britain, 1985) by Gavin Millar; Mar. 9 at 2:30, Mar. 10 at 8: *Alice in Wonderland* (1951) by Lou Bunin; Bunin present Mar. 9. Mar. 11–12 at 7:30: *Celso and Cura* (Philippines, 1983) by Gary Kildea; co-feature on Mar. 12: *Turumba* (Philippines, 1983) by Kidlat Tahimik; guest speaker Mar. 11.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Japanese Films. Mar. 6 at 12 noon: Arts and Artists: *Hands: Japanese Crafts* (1976) by Yasuo Matsukawa and Katsuyoshi Kajikawa, *Hokusai: An Animated Sketchbook* (1978) by Tony White, *Effacement* (1978) by Solrun Hoaas, and *Noguchi: A Sculptor's World* (1973) by Arnold Eagle. Mar. 11 at 12 noon: *The Seven Samurai* (Japan, 1954) by Akira Kurosawa; 2:30: *Brothers and Sisters of the Toda Family* (Japan, 1941) by Yasujiro Ozu.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4. Thru Mar. 13: *Latino* (1985) by Haskell Wexler.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Harold Lloyd Film Classics. Mar. 8 at 2: *Speedy* (1928) by Ted Wilde, with Lloyd.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Joseph Ruttenberg: Cinematographer. Mar. 9 at 1:30: *The Struggle* (1931) by D. W. Griffith.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6. Thru Mar. 16: *The Museum Reaction Piece* (1978–86), a video installation by Howard Fried.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*House.* #2—*Hollywood Vice Squad.* #3—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *Nomads.*

101. BAINBRIDGE—E. 204th St. nr. Webster Ave. 655-1070. #1—Thru Mar. 6: *Rocky IV.* Beg. Mar. 7: *The Delta Force.* #2—Thru Mar. 6: *Fever Pitch.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *The Delta Force.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Pretty in Pink.* #2—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Highlander.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Down and Out in Beverly Hills.* #2—*House.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. *House.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Nomads.* #2—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Highlander.* #3—*Wildcats.* #4—*Down and Out in Beverly Hills.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *House.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Color Purple.* #2—*Wildcats.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*House.* #2—*Hollywood Vice Squad.* #3—*The Delta Force.* #4—*The Hitcher.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—Thru Mar. 6: *The Goodbye People.* #2—Thru Mar. 6: *Knights of the City.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Hollywood Vice Squad.* #2—*The Hitcher.* #3—*The Color Purple.* #4—*Quicksilver; TerrorVision.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*F/X.* #2—*Down and Out in Beverly Hills.* #3—*Wildcats.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Wildcats.* #2—*F/X.* #3—*Pretty in Pink.* #4—*Down and Out in Beverly Hills.* #5—*House.* #6—*Knights of the City.* #7—*Hollywood Vice Squad.* #8—*The Delta Force.* #9—*Hannah and Her Sisters.* #10—*Brazil.* #11—*The Hitcher.* #12—*The Color Purple.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*House.* #2—*Hannah and Her Sisters.* #3—*F/X.* #4—*Down and Out in Beverly Hills.* #5—Thru Mar. 6: *Murphy's Romance; White Nights.* Beg. Mar. 7: *The Naked Cage.* #6—*The Delta Force.* #7—Thru Mar. 6: *Out of Africa.* Beg. Mar. 7: *Screen Test.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Pretty in Pink.* #2—*Wildcats.* #3—*Hollywood Vice Squad.* #4—*The Color Purple.* #5—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Nomads.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Down and Out in Beverly Hills.* #2—*Hollywood Vice Squad.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*House.* #2—*Pretty in Pink.* #3—*Brazil.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *Highlander.* #2—*Wildcats.* #3—*The Hitcher.* #4—*The Color Purple.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*House.* #2—*Wildcats.* #3—*Pretty in Pink.* #4—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *The Naked Cage.* #5—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Nomads.* #6—*F/X.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Down and Out in Beverly Hills.* #2—*F/X.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 6: *The Delta Force; The Color Purple.* Beg. Mar. 7: *Highlander.* #3—*House.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—Thru Mar. 6: *Ran.* Beg. Mar. 7: *The Official Story.* #2—*The Color Purple.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*The Color Purple.* #2—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Highlander.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*House.* #2—*Knights of the City.* #3—*The Hitcher.* #4—*Wildcats.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Hollywood Vice Squad.* #2—*The Color Purple.* #3—*Wildcats.* #4—*The Delta Force.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Wildcats.* #2—*The Jewel of the Nile.* #3—*The Hitcher.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Nomads.* #2—Thru Mar. 6: *Knights of the City.* Beg. Mar. 7: *F/X.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—*Out of Africa.* #2—Program unavailable.

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*House.* #2—*Quicksilver.* #3—*Hollywood Vice Squad.* #4—*Down and Out in Beverly Hills.* #5—*The Delta Force.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*F/X.* #2—*Brazil.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Mar. 6: *Wildcats.* Beg. Mar. 7: *The Naked Cage.* #2—*The Color Purple.* #3—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *Highlander.* #4—*House.* #5—*Hollywood Vice Squad.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Mar. 6: *House; The Annihilators.* Beg. Mar. 7: *The Naked Cage.* #2—Thru Mar. 6: *Hollywood Vice Squad; The Five Masters of Death.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *The Naked Cage.* #2—*The Hitcher.* #3—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *Highlander.* #4—*Wildcats.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*House.* #2—*Wildcats.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Color Purple.* #2—*The Delta Force.* #3—*The Hitcher.* #4—*Kiss of the Spider Woman.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Down and Out in Beverly Hills.* #2—*Hannah and Her Sisters.* #3—*Hannah and Her Sisters.* #4—*F/X.* #5—*The Color Purple.* #6—*Out of Africa.* #7—*Brazil.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*House.* #2—*Pretty in Pink.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*The Jewel of the Nile.* #2—*Hollywood Vice Squad.* #3—*Down and Out in Beverly Hills.* #4—*House.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Pretty in Pink.* #2—*The Color Purple.* #3—*The Hitcher.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*House.* #2—*Wildcats.* #3—*The Delta Force.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*F/X.* #2—*Down and Out in Beverly Hills.* #3—Thru Mar. 6: *Out of Africa.* Beg. Mar. 7: *Highlander.* #4—*Hollywood Vice Squad.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Murphy's Romance.* #2—*Twice in a Lifetime.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Jewel of the Nile.* #2—*The Trip to Bountiful.* #3—*White Nights.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—Thru Mar. 6: *Twice in a Lifetime.* Beg. Mar. 7: *Highlander.* #2—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *The Official Story.* #3—*Hannah and Her Sisters.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Brazil.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Delta Force.* #2—*Wildcats.* #3—*The Hitcher.* #4—*F/X.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.* #3—*Murphy's Romance.* #4—*F/X.* #5—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *Highlander.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Pretty in Pink.* #2—*The Hitcher.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Pretty in Pink.* #2—*F/X.* #3—*Hollywood Vice Squad.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*House.* #2—Thru Mar. 6: *Wildcats.* Beg. Mar. 7: *The Naked Cage.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*The Color Purple.* #2—*The Delta Force.* #3—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Highlander.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Out of Africa.* #2—*The Trip to Bountiful.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Wildcats.* #2—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *Highlander.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Rocky IV.* #2—*Youngblood.* #3—*Knights of the City.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*F/X.* #2—*House.* #3—*Out of Africa.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Out of Africa.* #2—*House.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Highlander.* #2—*Pretty in Pink.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Mar. 6: *The Delta Force.* #2—Thru Mar. 6: *The Hitcher.*

401. NEW DORP—HYLAN—351-6601. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.*

402. NEW DORP—LANE—351-2110. *Down and Out in Beverly Hills.*

403. NEW DORP—RAE—979-0444. #1—*F/X.* #2—*Wildcats.* #3—*The Hitcher.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*House.* #2—*The Delta Force; Hollywood Vice Squad.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Color Purple.* #2—*Wildcats.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Hollywood Vice Squad.* #2—*F/X.*

503. BELLMORE—MOVIES—783-7200. Thru Mar. 6: *White Nights; A Chorus Line.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Murphy's Romance.* #2—*Down and Out in Beverly Hills.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Wildcats.* #2—*F/X.* #3—*The Color Purple.* #4—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *The Naked Cage.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*House.* #2—*Twice in a Lifetime.* #3—*The Color Purple.* #4—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Highlander.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Wildcats.* #2—*Pretty in Pink.* #3—*Down and Out in Beverly Hills.*

510. GREAT NECK—SQUIRE—466-2020. #1—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Highlander.* #2—*Wildcats.* #3—*The Hitcher.*

511. HEWLETT—RKO—791-6768. Mar. 5–11: *Young Sherlock Holmes.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—*F/X.* #2—*Down and Out in Beverly Hills.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—Thru Mar. 6: *Murphy's Romance.* Beg. Mar. 7: *Highlander.* #3—*Brazil.* #4—*Pretty in Pink.* #5—*Out of Africa.* #6—*Hollywood Vice Squad.*

514. LAWRENCE—RKO—371-0203. #1—*Hollywood Vice Squad.* #2—Thru Mar. 6: *Wildcats.* Beg. Mar. 7: *Nomads.* #3—*House.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Mar. 6: *White Nights.* Beg. Mar. 7 (tent.): *The Jewel of the Nile.* #2—Thru Mar. 6: *Rocky IV.* Beg. Mar. 7 (tent.): *Kiss of the Spider Woman.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*House.* #2—*Pretty in Pink.* #3—*Out of Africa.* #4—*The Delta Force.* #5—*The Hitcher.* #6—*Brazil.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Mar. 6: *The Jewel of the Nile.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*Down and Out in Beverly Hills.* #2—*Hannah and Her Sisters.* #3—*F/X.* #4—*The Hitcher.*

519. LYNBROOK—STUDIO ONE—599-1444. *The Trip to Bountiful.*

520. MALVERNE—TWIN—599-6966. #1—*Kiss of the Spider Woman.* #2—Thru Mar. 6: *White Nights.* Beg. Mar. 7 (tent.): *The Jewel of the Nile.*

521. MANHASSET—MANHASSET—627-7887. #1—*Down and Out in Beverly Hills.* #2—*Pretty in Pink.* #3—*The Color Purple.*

523. MASSAPEQUA—PEQUA—799-6464. *Hannah and Her Sisters.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*House.* #2—*Wildcats.* #3—*Down and Out in Beverly Hills.* #4—*The Color Purple.* #5—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *The Naked Cage.* #6—*Pretty in Pink.* #7—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Highlander.* #8—*F/X.* #9—*The Hitcher.*

525. MERRICK—TWIN—546-1270. #1—*Twice in a Lifetime.* #2—*House.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Murphy's Romance.* #2—*F/X.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Mar. 6: *The Delta Force.* #2—Thru Mar. 6: *Twice in a Lifetime.*

528. OLD BETHPAGE—CINE CAPRI—752-1610. *Murphy's Romance.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Twice in a Lifetime.* #2—*F/X.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*House.* #2—*Down and Out in Beverly Hills.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Hannah and Her Sisters.* #2—*F/X.* #3—*Out of Africa.* #4—*Murphy's Romance.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Pretty in Pink.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Color Purple.* #2—*Out of Africa.*

535. ROSLYN—ROSLYN—621-8488. #1—*Brazil.* #2—*Ran.*

536. SYOSSET—SYOSSET—921-5810. #1—*The Hitcher.* #2—*The Jewel of the Nile.* #3—*Wildcats.*

537. SYOSSET—UA CINEMA 150—364-0700. *Hannah and Her Sisters.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Youngblood.* #2—Thru Mar. 6: *The Jewel of the Nile.* Beg. Mar. 7: *Highlander.* #3—*The Hitcher.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*F/X.* #2—*Brazil.* #3—*Down and Out in Beverly Hills.* #4—*The Delta Force.* #5—*House.* #6—*Hollywood Vice Squad.* #7—*Out of Africa.* #8—*Pretty in Pink.* #9—*Knights of the City.* #10—*Hannah and Her Sisters.* #11—*Wildcats.* #12—*The Color Purple.*

540. WANTAGH—RKO—781-6969. Mar. 5–11: *Young Sherlock Holmes.*

541. WESTBURY—DRIVE-IN—334-3400. #1—*House.* #2—Thru Mar. 6: *Wildcats.* Beg. Mar. 7: *The Naked Cage.* #3—*Hollywood Vice Squad.*

542. WESTBURY—WESTBURY—333-1911. #1—Thru Mar. 6: *The Jewel of the Nile.* #2—*The Trip to Bountiful.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*F/X.* #2—*The Color Purple.* #3—*The Hitcher.*

601. BABYLON—RKO—669-0700. #1—Thru Mar. 6: *The Jewel of the Nile.* Beg. Mar. 7: *Highlander.* #2—Thru Mar. 6: *Quicksilver.* Beg. Mar. 7: *Nomads.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Down and Out in Beverly Hills.* #2—*Hollywood Vice Squad.* #3—*Pretty in Pink.*

603. BAY SHORE—CINEMA—665-1722. Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *Screen Test.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*House.* #2—*Wildcats.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *The Naked Cage.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Pretty in Pink.* #2—*The Jewel of the Nile.* #3—*The Color Purple.* #4—*Wildcats.* #5—*Down and Out in Beverly Hills.* #6—*Back to the Future.* #7—*House.* #8—*F/X.* #9—*Hollywood Vice Squad.* #10—*The Hitcher.* #11—*Hannah and Her Sisters.* #12—*The Delta Force.* #13—*Brazil.*

609. COMMACK—MULTIPLEX—462-6953. #1—*The Delta Force.* #2—*Out of Africa.* #3—*Pretty in Pink.* #4—*Hannah and Her Sisters.* #5—*F/X.* #6—*Hollywood Vice Squad.* #7—*The Hitcher.* #8—*Down and Out in Beverly Hills.* #9—*Wildcats.* #10—*The Color Purple.* #11—*House.*

610. COMMACK—RKO—499-4545. #1—Thru Mar. 6: *Brazil.* Beg. Mar. 7: *Nomads.* #2—Thru Mar. 6: *Quicksilver.* Beg. Mar. 7: *Screen Test.*

611. CORAM—PINE—698-6442. #1—*Murphy's Romance.* #2—*The Hitcher.* #3—*Out of Africa.* #4—*The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Hannah and Her Sisters.* #2—*Down and Out in Beverly Hills.* #3—*Pretty in Pink.* #4—*F/X.* #5—*The Color Purple.* #6—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Highlander.* #7—*Wildcats.* #8—*The Hitcher.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Hannah and Her Sisters.* #2—*Down and Out in Beverly Hills.* #3—*The Color Purple.* #4—Thru Mar. 6: *F/X.* Beg. Mar. 7: *Highlander.* #5—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *The Official Story.*

614. ELWOOD—ELWOOD—499-7800. #1—*Pretty in Pink.* #2—*Hollywood Vice Squad.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Mar. 6: *Murphy's Romance.* Beg. Mar. 7: *The Naked Cage.* #2—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *F/X.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Wildcats.* #2—Thru Mar. 6: *The Color Purple.* Beg. Mar. 7: *The Naked Cage.* #3—Thru Mar. 6: *House.* Beg. Mar. 7: *Nomads.* #4—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Screen Test.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Down and Out in Beverly Hills.*

620. ISLIP—ISLIP—581-5200. #1—*The Hitcher.* #2—*The Color Purple.* #3—*F/X.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Down and Out in Beverly Hills.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. Thru Mar. 6: *White Nights.* Beg. Mar. 7: *The Jewel of the Nile.*

624. MATTITUCK—MATTITUCK—298-4405. #1—Thru Mar. 6: *The Hitcher; F/X.* Beg. Mar. 7: *Highlander.* #2—*The Color Purple.* #3—*Pretty in Pink.* #4—*House.* #5—*Wildcats.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Highlander.*

WHAT IF
YOUR NEXT
STOMACHACHE
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They're not.

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627. NORTHPORT—NORTHPORT—261-8600. Thru Mar. 6: *Youngblood.* Beg. Mar. 7: *Iron Eagle.*

628. OAKDALE—OAKDALE—589-8118. Thru Mar. 6: *Youngblood.* Beg. Mar. 7 (tent.): *F/X.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Down and Out in Beverly Hills.* #2—*Pretty in Pink.* #3—*Wildcats.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*House.* #2—*Hollywood Vice Squad.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Highlander.* #2—Thru Mar. 6: *F/X.* Beg. Mar. 7: *Screen Test.*

633. PORT JEFFERSON—MINI EAST—928-6555. *House.* **WEST**—Thru Mar. 6: *Wildcats.* Beg. Mar. 7 (tent.): *F/X.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Mar. 5-11: *Young Sherlock Holmes.*

635. RIVERHEAD—SUFFOLK—727-3133. Thru Mar. 6: *The Delta Force; Rocky IV.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Mar. 6: *Streetwise.* Beg. Mar. 7: *My Other Husband.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*F/X.* #2—*House.* #3—*Murphy's Romance.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Mar. 6: *Youngblood.* Beg. Mar. 7 (tent.): *F/X.* #2—Thru Mar. 6: *The Best of Times.* Beg. Mar. 7 (tent.): *Quicksilver.*

640. SMITHTOWN—SMITHTOWN—265-1551. *Hannah and Her Sisters.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Out of Africa.* #2—*Pretty in Pink.* #3—Thru Mar. 6: *The Jewel of the Nile.* Beg. Mar. 7 (tent.): *F/X.*

642. STONY BROOK—LOEWS—751-2300. #1—*F/X.* #2—*Pretty in Pink.* #3—*Wildcats.*

643. WEST ISLIP—TWIN—669-2626. #1—*The Jewel of the Nile.* #2—*Murphy's Romance.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Brazil.* #2—*Out of Africa.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. *Wildcats.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Hannah and Her Sisters.* #2—*The Color Purple.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Pretty in Pink.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Brazil.* #2—*F/X.* #3—*The Hitcher.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Mar. 6: *The Hitcher.* #2—*Hannah and Her Sisters.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Hollywood Vice Squad.* #2—*Wildcats.* #3—*Pretty in Pink.* #4—*The Jewel of the Nile.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Hannah and Her Sisters.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Down and Out in Beverly Hills.* #2—*Wildcats.* #3—Thru Mar. 6: *The Delta Force.* #4—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Highlander.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Mar. 6: *Murphy's Romance.* Beg. Mar. 7 (tent.): *The Jewel of the Nile.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*Hollywood Vice Squad.* #4—*Wildcats.* #5—*The Delta Force; F/X.* #6—*The Hitcher.* #7—*House.*

712. OSSINING—ARCADIAN—941-5200. #1—*The Color Purple.* #2—*Wildcats.* #3—*House.*

713. PEEKSKILL—BEACH—737-6262. #1—*Hannah and Her Sisters.* #2—*House.* #3—*Murphy's Romance.* #4—*The Delta Force.* #5—*The Hitcher.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.* #3—Thru Mar. 6: *Wildcats.* Beg. Mar. 7: *Highlander.* #4—*Pretty in Pink.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Mar. 6: *Murphy's Romance.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Pretty in Pink.* #2—*Out of Africa.*

717. RYE—RYE RIDGE—939-8177. #1—*Pretty in Pink.* #2—Program unavailable.

718. SCARSDALE—FINE ARTS—723-6699. Thru Mar. 6: *Ran.* Beg. Mar. 7: *Brazil.*

719. SCARSDALE—PLAZA—725-0078. Program unavailable.

720. WHITE PLAINS—GALLERIA—997-8198. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *Highlander.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—Thru Mar. 6: *Youngblood.* Beg. Mar. 7: *Highlander.* #4—*House.*

723. YONKERS—MOVIELAND—793-0002. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.* #3—*Wildcats.* #4—*Out of Africa.*

724. YONKERS—PARK HILL—969-4477. #1—*Hollywood Vice Squad.* #2—*Rocky IV.* #3—*House.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Out of Africa.* #2—Thru Mar. 6: *F/X.* Beg. Mar. 7 (tent.): *Murphy's Romance.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Delta Force.*

754. NANUET—RKO MOVIES—623-0211. #1—*Down and Out in Beverly Hills.* #2—*The Hitcher.* #3—*Quicksilver.* #4—*The Color Purple.* #5—*Hannah and Her Sisters.*

755. NEW CITY—TOWN—634-5100. #1—*Youngblood.* #2—*Pretty in Pink.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*F/X.* #2—*Wildcats.*

757. NYACK—CINEMA EAST—358-6631. *Brazil.*

759. PEARL RIVER—CENTRAL—735-2530. *Down and Out in Beverly Hills.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Pretty in Pink.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*Murphy's Romance.* #2—Thru Mar. 6: *F/X.* Beg. Mar. 7: *Highlander.*

763. STONY POINT—9 W CINEMA—942-0303. *Hollywood Vice Squad.*

764. SUFFERN—LAFAYETTE—357-6030. *House.*

765. WEST HAVERSTRAW—PLAZA—947-2220. Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Highlander.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Out of Africa.* #2—*Hollywood Vice Squad.*

801. DANBURY—CINE—743-2200. #1—*Hannah and Her Sisters.* #2—*The Color Purple.* #3—Thru Mar. 6: *F/X.* Beg. Mar. 7: *Highlander.*

802. DANBURY—CINEMA—748-2923. #1—*Pretty in Pink.* #2—*Wildcats.*

803. DANBURY—PALACE—748-7496. #1—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *The Naked Cage.* #2—*House.* #3—*Down and Out in Beverly Hills.* #4—*The Hitcher.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—Thru Mar. 6: *Out of Africa.* Beg. Mar. 7: *Highlander.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. *House.*

807. GREENWICH—CINEMA—869-6030. #1—*Brazil.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.* #3—*The Color Purple.*

810. NORWALK—CINEMA—838-4504. #1—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Highlander.* #2—*Wildcats.*

811. NORWALK—NORWALK—866-9202. *House.*

812. SOUTH NORWALK—SONO—866-9202. Mar. 4–6: *To Live and Die in L.A.* Mar. 7–11: *The Official Story;* Mar. 8–9: Animation Festival: Sex, Violence, and Racism.

813. SPRINGDALE—STATE—325-0250. Thru Mar. 6: *White Nights.* Beg. Mar. 7: *Out of Africa.*

814. STAMFORD—AVON—324-9205. #1—*Down and Out in Beverly Hills.* #2—*House.*

815. STAMFORD—CINEMA—324-3100. #1—*The Delta Force.* #2—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Highlander.* #3—*F/X.*

816. STAMFORD—PARK PLACE—323-1600. #1—*Ran.* #2—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Screen Test.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Wildcats.* #2—*Murphy's Romance.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*The Color Purple.* #2—*F/X.* #3—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Hannah and Her Sisters.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Brazil.* #2—*The Color Purple.* #3—227-9619. *Hannah and Her Sisters.* #4—226-6666. *Out of Africa.*

820. WESTPORT—POST—227-0500. *Pretty in Pink.*

821. WILTON—CINEMA—762-5678. *Down and Out in Beverly Hills.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Mar. 6: *Rocky IV.* #2—Thru Mar. 6: *The Color Purple.* #3—*House.* #4—Thru Mar. 6: *The Hitcher.* #5—Thru Mar. 6: *Wildcats.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Knights of the City.* #2—*Back to the Future.* #3—*House.*

903. JERSEY CITY—STATE—653-5200. #1—*Wildcats.* #2—Thru Mar. 6: *The Delta Force.* #3—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Highlander.* #4—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Nomads.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*F/X.* #2—*The Color Purple.* #3—*The Hitcher.* #4—*House.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Wildcats.* #2—*Pretty in Pink.* #3—*The Delta Force.* #4—*Hannah and Her Sisters.* #5—*Down and Out in Beverly Hills.* #6—*Brazil.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Mar. 6: *F/X; TerrorVision.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *House.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Hollywood Vice Squad.* #2—*Wildcats.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Hannah and Her Sisters.*

915. LIVINGSTON—COLONY—992-0800. *F/X.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Murphy's Romance.*

917. MILLBURN—RKO—376-0800. #1—*Out of Africa.* #2—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *Nomads.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Brazil.* #2—*Down and Out in Beverly Hills.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Rocky IV.* #2—*The Jewel of the Nile.* #3—Program unavailable.

920. NUTLEY—FRANKLIN—667-1777. #1—*House.* #2—Thru Mar. 6: *The Jewel of the Nile.* #3—*F/X.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*F/X.* #2—*Kiss of the Spider Woman.* #3—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Highlander.*

922. VERONA—VERONA—239-0880. *Twice in a Lifetime.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Pretty in Pink.* #2—*Wildcats.* #3—*The Color Purple.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Mar. 6: *Rocky IV.*

931. CRANFORD—RKO—276-9120. #1—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *Nomads.* #2—Thru Mar. 6: *Out of Africa.* Beg. Mar. 7: *The Naked Cage.*

932. ELIZABETH—ELMORA—352-3483. *Murphy's Romance.*

933. LINDEN—TWIN—925-9787. #1—*F/X.* #2—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7 (tent.): *The Naked Cage.*

934. ROSELLE PARK—PARK—245-0358. *Rocky IV.*

935. SUMMIT—STRAND—273-3900. *Down and Out in Beverly Hills.*

936. UNION—FIVE POINTS—964-3466. #1—*The Color Purple.* #2—*Wildcats.*

937. UNION—LOST PICTURE SHOW—964-4497. *Ran.*

938. UNION—RKO—686-4373. #1—*House.* #2—*Pretty in Pink.*

939. WESTFIELD—RIALTO—232-1288. #1—*Down and Out in Beverly Hills.* #2—*Murphy's Romance.* #3—*The Hitcher.*

940. WESTFIELD—TWIN—654-4720. #1—*F/X.* #2—*Hannah and Her Sisters.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Down and Out in Beverly Hills.*

951. CLOSTER—CLOSTER—768-8800. *Pretty in Pink.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Delta Force.* #2—*House.* #3—*The Color Purple.* #4—*Hannah and Her Sisters.*

953. EMERSON—TOWN—261-1000. *Twice in a Lifetime.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Mar. 6: *Twice in a Lifetime.* Beg. Mar. 7 (tent.): *Nomads.* #2—*Brazil.*

955. FAIRVIEW—TWIN—941-2424. #1—*The Hitcher.* #2—*Pretty in Pink.*

956. FORT LEE—LINWOOD—944-6900. #1—*Down and Out in Beverly Hills.* #2—*Wildcats.*

957. FORT LEE—SHARON—224-0202. Thru Mar. 6: *Murphy's Romance.*

958. OAKLAND—TWIN—337-4478. #1—*Murphy's Romance.* #2—*Wildcats.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Mar. 6: *Rocky IV.* #2—Thru Mar. 6: *Youngblood.*

960. PARAMUS—CINEMA 35—845-5070. Thru Mar. 6: *White Nights.* Beg. Mar. 7: *Nomads.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Brazil.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Hannah and Her Sisters.* #2—*Ran.* #3—Thru Mar. 6: *The Jewel of the Nile.* Beg. Mar. 7: *Nomads.* #4—*The Color Purple.* #5—Thru Mar. 6: *The Delta Force.* Beg. Mar. 7: *The Naked Cage.* #6—*Down and Out in Beverly Hills.* #7—*Pretty in Pink.* #8—*The Hitcher.* #9—Thru Mar. 6: *Out of Africa.* Beg. Mar. 7: *Highlander.* #10—*Wildcats.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*House.* #2—Thru Mar. 6: *Hollywood Vice Squad.* Beg. Mar. 7: *Screen Test.* #3—*F/X.*

965. RAMSEY—CINEMA—825-2090. *Down and Out in Beverly Hills.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. *F/X.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Down and Out in Beverly Hills.* #2—*Pretty in Pink.* #3—*The Hitcher.* #4—Thru Mar. 6: *The Jewel of the Nile.* Beg. Mar. 7: *The Naked Cage.*

969. RIDGEWOOD—ROSEBUD—670-9183. Mar. 3–6: *Psycho.* Mar. 7–9: *The Letter* (1940). Mar. 10–13: *The Birds.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Mar. 6: *The Jewel of the Nile.* #2—Thru Mar. 6: *Rocky IV.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Kiss of the Spider Woman.* #2—*The Trip to Bountiful.* #3—*Rocky IV.* #4—*Iron Eagle.*

972. TENAFLY—BERGEN—567-0004. Thru Mar. 6: *White Nights.* Beg. Mar. 7: *Highlander.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Hannah and Her Sisters.* #2—*Wildcats.* #3—Thru Mar. 6: *F/X.* Beg. Mar. 7: *The Naked Cage.* #4—Thru Mar. 6: *The Hitcher.* Beg. Mar. 7: *Highlander.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for young children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALWAYS—(1 hr. 45 min., '85) Three couples—one getting divorced, one getting married, one happily married—spend a Fourth of July weekend together. With Henry Jaglom, Patrice Townsend, Melissa Leo, Joanna Frank, Alan Rachins, and Jonathan Kaufer. Written and directed by Jaglom. R. **48**

ANTONIO GAUDI—(1 hr. 12 min., '84) A documentary exploration of the work of Catalan architect Antonio Gaudi by Japanese filmmaker Hiroshi Teshigahara (*Woman in the Dunes*). Except for a few brief minutes of commentary (in Japanese, Eng. subtitles), the film consists entirely of images set to music. **1**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Essentially, Gilliam wants to make ghastly jokes, and this incorrigible entertainer's instinct saves him from the more obvious forms of sententiousness. The movie is often funny in a weird way, but Gilliam, like so many fantasists, has only a rudimentary feeling for narrative, and eventually he begins repeating himself. With Jonathan Pryce as the quietly rebellious hero and Robert De Niro as the chief terrorist. Charles McKeown and Tom Stoppard collaborated on the screenplay. (Jan. 27, 1986) PG-13. **25, 62, 80, 114, 203, 218, 304, 314, 513, 516, 535, 539, 607, 610, 644, 702, 718, 757, 807, 819, 905, 918, 954, 962**

LA CAGE AUX FOLLES 3—THE WEDDING—(1 hr. 30 min., '85) In French, Eng. subtitles. The further comic adventures of Renato and Albin (Ugo Tognazzi and Michel Serrault), the gay couple of Jean Poiret's popular play. This time around, Albin must marry and have a son in order to inherit a fortune. Dir. Georges Lautner. PG-13. **11**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature*. The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey, though misdirected, has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 46, 56, 68, 85, 108, 112, 114, 201, 204, 208, 209, 210, 212, 214, 219, 302, 304, 307, 313, 316, 320, 405, 506, 507, 513, 521, 524, 534, 539, 600, 607, 609, 612, 613, 618, 620, 624, 700, 710, 712, 714, 720, 722, 754, 801, 808, 818, 819, 900, 901, 904, 923, 936, 952, 963**

THE CRAZY FAMILY—(1 hr. 46 min., '84) In Japanese, Eng. subtitles. All hell breaks loose when a perversely eccentric Tokyo family moves into their suburban dream house. Dir. Sogo Ishii. **81**

THE DELTA FORCE—(2 hr. 9 min., '86) Chuck Norris and Lee Marvin star as leaders of the government's elite anti-terrorist squadron, out to rescue the hostages of a hijacking. With Martin Balsam, Joey Bishop, Lainie Kazan, George Kennedy, Hanna Schygulla, Robert Vaughn, and Shelley Winters. Written by James Bruner and Menahem Golan. Dir. Golan. R. **20, 40, 67, 88, 89, 100, 101, 102, 110, 114, 200, 204, 206, 208, 212, 217, 219, 300, 302, 308, 315, 316, 320, 322, 400, 404, 516, 524, 527, 539, 603, 607, 609, 615, 635, 707, 710, 713, 721, 753, 803, 815, 903, 905, 917, 931, 952, 963**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning*.) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles (Beverly Hills, to be precise), where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans are absurd, but their quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in the Whiteman pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the disorganized Whiteman household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo*. The movie is sloppily constructed and occasionally a little vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **20, 24, 43, 55, 104, 106, 113, 114, 200, 202, 207, 208, 217, 304, 306, 309, 313, 316, 402, 505, 508, 512, 518, 521, 524, 531, 539, 602, 607, 609, 612, 613, 619, 621, 629, 707, 710, 714, 720, 722, 754, 759, 803, 805, 814, 821, 901, 905, 918, 935, 939, 950, 956, 963, 965, 968**

F/X—(1 hr. 48 min., '86) Reviewed in this issue. R. **25, 40, 60, 65, 85, 88, 113, 114, 200, 206, 207, 215, 218, 304, 309, 315, 316, 318, 326, 403, 500, 506, 512, 518, 524, 526, 529, 532, 539, 600, 607, 609, 612, 613, 615, 620, 624, 628, 632, 633, 637, 639, 641, 642, 702, 710, 725, 756, 762, 801, 815, 818, 904, 907, 915, 920, 921, 933, 940, 964, 967, 974**

FRENCH LESSON—(1 hr. 30 min., '86) The comic adventures of a young British woman studying at the Sorbonne in Paris during the early sixties. With Jane Snowden, Alexandre Sterling, Diana Blackburn, and Oystein Wiik. Brian Gilbert adapted an original screenplay by Posy Simmonds. Dir. Gilbert. PG. **47**

THE GO MASTERS—(2 hr. 23 min., '83) In Japanese and Mandarin Chinese, Eng. subtitles. An epic history of twentieth-century China and Japan, centering on the relationship of two friends, one Chinese and one Japanese, both champion players of Go, a chesslike game of strategy. A Chinese-Japanese co-production, filmed in both nations. Dir. Junya Sato and Duan Jishun. **4**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance—marriage, adultery, cohabitation, dating. The real matter of the movie, however, is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Dianne Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find some meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is there in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the girls' warring parents. (Feb. 10, 1986) PG-13. **23, 33, 61, 85, 114, 200, 213, 304, 304, 312, 401, 518, 523, 532, 537, 539, 607, 609, 612, 613, 640, 700, 703, 706, 713, 723, 754, 801, 808, 818, 819, 905, 912, 940, 952, 963, 974**

HIGHLANDER—(est.: 1 hr. 50 min., '86) An adventure drama about immortal antagonists who vie for possession of a prize that conveys the ultimate power. With Christopher Lambert, Roxanne Hart, Clancy Brown, and Sean Connery. Screenplay by Gregory Widen, Peter Bellwood, and Larry Ferguson; story by Widen. Dir. Russell Mulcahy. **35, 50, 67, 103, 106, 204, 208, 210, 219, 300, 309, 312, 316, 320, 322, 328, 507, 510, 513, 524, 538, 601, 612, 613, 624, 626, 632, 707, 714, 721, 722, 762, 765, 801, 805, 810, 815, 903, 921, 963, 972, 974**

THE HITCHER—(1 hr. 37 min., '86) A young man driving cross-country picks up a mysterious hitchhiker: a thriller. With Rutger Hauer, C. Thomas Howell, Jeffrey DeMunn, and Jennifer Jason Leigh. Written by Eric Red. Dir. Robert Harmon. R. **30, 50, 66, 84, 88, 89, 103, 106, 110, 112, 114, 201, 204, 206, 211, 214, 300, 302, 307, 315, 317, 320, 328, 400, 403, 507, 510, 516, 518, 524, 536, 538, 600, 607, 609, 611, 612, 613, 620, 624, 632, 702, 703, 710, 713, 754, 765, 803, 810, 815, 818, 900, 903, 904, 921, 939, 955, 963, 968, 974**

HOUSE—(1 hr. 33 min., '86) An author of horror stories moves into a mysterious house in which some grisly incidents have occurred. With William Katt, George Wendt, Kay Lenz, and Richard Moll. Screenplay by Ethan Wiley; story by Fred Dekker. Dir. Steve Miner. **6, 32, 54, 67, 88, 100, 104, 105, 107, 110, 114, 200, 203, 206, 208, 211, 217, 219, 220, 301, 305, 306, 308, 319, 326, 327, 404, 507, 514, 516, 524, 525, 531, 539, 541, 604, 607, 609, 618, 624, 630, 633, 637, 710, 712, 713, 722, 724, 764, 803, 806, 811, 814, 900, 902, 904, 910, 920, 938, 952, 964**

HUEY LONG—(1 hr. 30 min., '85) A documentary portrait of controversial Louisiana politician Huey Long, including interviews with Robert Penn Warren (author of the novel *All the King's Men*), Russell Long, and Arthur Schlesinger Jr. Dir. Ken Burns. **4**

★ **THE JEWEL OF THE NILE**—(1 hr. 45 min., '85) A number of things make this rambunctiously silly movie a lot more fun than its crass predecessor, *Romancing the Stone.* Avner Eisenberg, the clown and mime who recently put on the one-man show *Avner the Eccentric,* is on hand as a Middle Eastern holy man with a black beard and a beatifically goofy smile. The entire slapstick plot, it turns out, spins around this gentle guru (it is he who is "the jewel of the Nile"), a joke that gets better as it goes along. The equally bearded and goofy Flying Karamazov Brothers turn up as a band of surreptitious Sufis, and together with Eisenberg they give the movie a tone of seraphic, even ethereal, nuttiness. Kathleen Turner is once again superb as the gullible romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead more satirically than before. This time he takes a few pratfalls, and the modesty becomes him. (Jan. 20, 1986) PG. **33, 214, 306, 311, 515, 517, 520, 536, 538, 542, 601, 607, 611, 623, 641, 643, 705, 709, 919, 920, 963, 968, 970**

★ **KAOS**—(3 hr. 8 min., '84) In Italian, Eng. subtitles. A beautiful and sinister work from the greatest brother act in film history, Paolo and Vittorio Taviani. The film is composed of four stories derived from the work of Luigi Pirandello, all set in turn-of-the-century Sicily, a land abandoned and betrayed. The first two stories are as great as anything the Tavianis have ever done. The magnificent Margarita Lozano plays a crazed woman who has been writing to her sons in America for fourteen years and has never heard from them. On the monthly day of emigration, fresh sons and daughters gather on a terrifyingly bare white road—an event that serves as a catalyst for a series of brutal confrontations between parents and children. The next episode, a pure folk tale, is tinged with horror: A young woman, feverish with unfulfilled erotic longing, is married to a gentle but unappealing farmer. Comes the full moon, he locks himself out, grabs a tree, and howls with rage. He's a werewolf, all right, but a repentant one, and he agrees that at the next full moon his wife should have the protection of her mother and a young man. The episode is a perfect fable of alienation and romantic anguish. The two remaining stories are lesser affairs, but there's an incandescent epilogue, in which the Tavianis suggest that the source of narrative art is found in memories so beautiful they can only be recalled with pain. (Feb. 24, 1986) R. **81**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **11, 53, 302, 515, 520, 921, 971**

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. **20, 36, 55, 200, 310, 316, 505, 513, 526, 528, 532, 611, 615, 637, 643, 709, 713, 715, 725, 762, 817, 916, 932, 939, 957, 958**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneurial type. The uncle sets up Omar in business as manager of a failing laundromat in South London, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers stretch hands across racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistani émigrés, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Kureishi's loyalties are split, and the movie benefits from his mixed-up feelings. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84**

9½ WEEKS—(1 hr. 53 min., '86) The only thing we learn about sadists and masochists from this S&M romantic drama is that they're extraordinarily quiet. Early on, Mickey Rourke, as a New York financial whiz with a hundred identical suits, asserts his mastery over beautiful Kim Basinger by whispering across rooms to her. Basinger whispers back, and from that point on she belongs to him. The movie was directed by Adrian Lyne (*Flashdance*), who started out by making commercials. Lyne is still making them. Despite the colorful sex (brief, violent encounters in odd, cold, and wet places; eager tongues working on fruits and vegetables, etc.), *9½ Weeks* has the least sensual look and rhythm possible; it keeps drifting off into static, shiny attempts to make the ultimate risqué perfume ad. Basinger is beautiful and immensely likable and Mickey Rourke is attractive, though inaudible. They are the right stars for erotic drama, but *9½ Weeks* is almost completely boring. (Mar. 3, 1986) R. **85**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **11, 52, 81, 209, 312, 613, 812**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. Whether he can't do it, or won't, doesn't really matter, but Redford just isn't putting out for the camera any more. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 35, 64, 200, 216, 304, 309, 321, 326, 327, 513, 516, 532, 534, 539, 609, 611, 641, 644, 716, 723, 725, 761, 800, 804, 805, 807, 813, 819, 917, 918, 931, 963, 973**

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, eat dinner, go to a party, and so on. The movie is pro-monogamy, pro-friendship, pro-women, very clean, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. Sherwood can certainly direct, but he needs to work with a good writer. Over and over, you can hear him laboriously trying to sound casual. (Mar. 3, 1986) **84**

PRETTY IN PINK—(1 hr. 36 min., '86) Reviewed in this issue. PG-13. **25, 31, 62, 85, 103, 114, 201, 203, 206, 213, 305, 307, 317, 318, 328, 401, 508, 513, 516, 521, 524, 533, 539, 602, 607, 609, 612, 614, 624, 629, 641, 642, 701, 705, 714, 716, 717, 723, 755, 760, 802, 808, 820, 905, 923, 938, 951, 955, 963, 968**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **51, 209, 535, 718, 816, 937, 963**

A ROOM WITH A VIEW—(1 hr. 50 min., '86) An adaptation of E. M. Forster's 1908 novel about a young English girl who journeys to Florence and falls in love. With Maggie Smith, Helena Bonham Carter, Julian Sands, and Denholm Elliott. Screenplay by Ruth Prawer Jhabvala. Dir. James Ivory. **52**

SALVADOR—(2 hr. 2 min., '86) A political thriller based on events that took place in El Salvador in the years 1980–81. With James Woods, Jim Belushi, John Savage, Michael Murphy, Cindy Gibb, and Elpedia Carrillo. Screenplay by Oliver Stone and Richard Boyle. Dir. Stone. R. **5, 49, 60**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part I (4 hr. 33 min., plus intermission) and Part II (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

16 DAYS OF GLORY—(2 hr. 25 min., '85) The official film record of the 1984 Olympic Games at Los Angeles, featuring the athletes Edwin Moses, Carl Lewis, Joan Benoit, Mary Lou Retton, Daley Thompson, Ecaterina Szabo, and many others. Written and directed by Bud Greenspan. G. **41**

SMOOTH TALK—(1 hr. 32 min., '85) A drama, based on the Joyce Carol Oates story "Where Are You Going, Where Have You Been?" about the sexual awakening of a fifteen-year-old girl. With Laura Dern, Treat Williams, Mary Kay Place, Elizabeth Berridge, and Levon Helm. Screenplay by Tom Cole. Dir. Joyce Chopra. **63**

★ **STRAIGHT THROUGH THE HEART**—(1 hr. 31 min., '84) In German, Eng. subtitles. A perverse and fascinating debut film from the young West German director Doris Dörrie. Anna, the heroine, is a twenty-year-old supermarket cashier and drifter who decides one day to dye her hair blue. On another day, she agrees to a proposition put to her by Armin, a prosperous, ample, forty-fiveish dentist—to enter his house for a living wage and stay there. Armin wants her company but nothing else—not sex (he'll do it, but reluctantly) and certainly not love. But Anna, who has an outlaw mentality, revolts against his bizarre non-demands and tries, by more and more desperate means, to win his affections. The movie is minor but neatly orchestrated, and though strange in psychology, it still touches on some recognizable truths. With Beate Jensen and Josef Bierbichler. (Feb. 24, 1986) **4**

★ **SUGARBABY**—(1 hr. 26 min., '84) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome young subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp) acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. If the movie had been done realistically, it might have been grotesque, but cinematographer Johanna Heer's stylized lighting scheme (purple, blue, pink, and green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon. (Nov. 25, 1985) **11**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **57, 311, 321, 519, 542, 971**

TURTLE DIARY—(1 hr. 37 min., '85) The latest film written by Harold Pinter (from a novel by Russell Hoban) enters into a teasing relationship with boredom—it's rakishly dull. Pinter sets up conventional expectations of excitement or romance and then, refusing to deliver the payoff, undermines the conventions—or gently turns them in another direction. This may be an insolent device, but it shouldn't be confused with a creative solution to the problem of writing a screenplay. Glenda Jackson, at her most leathery and dry, is a well-known writer of animal stories who has run out of ideas, and mild Ben Kingsley is a bookstore clerk who has retired from the mainstream of life. Together, they decide to kidnap some giant sea turtles in a London aquarium and release them back into the sea. This caper is played not for craziness and laughs, but soberly, quietly the event serves as a break in the tedium of their lives, which have been threatening to slip into a suicidal gloom. The kidnappers wind up liberating themselves—slightly. Very slightly. The movie is proudly, pedantically small, and so systematically underplayed that it's barely alive on the screen. Directed, in varying shades of gray, by John Irvin. (Feb. 24, 1986) PG. **57**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

WHATEVER IT TAKES—(1 hr. 33 min., '86) The struggles of a well-adjusted Vietnam veteran who is trying to make a career for himself as a cartoonist. With Tom Mason, Martin Balsam, Chris Weatherhead, and James Rebhorn. Written by Weatherhead and Bob Demchuk. Dir. Demchuk. **44**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his round-faced, six-year-old son. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist in Siberia. The two dancers loathe each other, but once they begin working out, once they begin *moving*, Nikolai's longing for America is reinforced and Raymond's is rekindled. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the artist in exile. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **34, 41, 200, 311, 503, 515, 520, 623, 813, 960, 972**

WILDCATS—(1 hr. 47 min., '86) A comedy starring Goldie Hawn as a high-school teacher who becomes the coach for an extraordinarily rowdy football team. With James Keach, Swoosie Kurtz, Nipsey Russell, Bruce McGill, and M. Emmet Walsh. Written by Ezra Sacks. Dir. Michael Ritchie. R. **21, 37, 54, 68, 85, 106, 108, 113, 114, 201, 204, 206, 211, 212, 214, 219, 300, 301, 308, 315, 319, 322, 403, 405, 506, 508, 510, 514, 524, 536, 539, 541, 604, 607, 609, 612, 618, 624, 629, 633, 642, 645, 705, 707, 710, 712, 714, 723, 756, 802, 810, 817, 900, 903, 905, 911, 923, 936, 956, 958, 963, 974**

REVIVALS

THE BIG DEAL ON MADONNA STREET—(1 hr. 31 min., '58) In Italian, Eng. subtitles. A fine comedy about a quartet of inept burglars who plan the perfect robbery—and fumble it hilariously. With Vittorio Gassman, Marcello Mastroianni, Claudia Cardinale, Renato Salvatori, and Totò. Dir. Mario Monicelli. **87**

BLONDE VENUS—(1 hr. 37 min., '32) Marlene Dietrich, desperate for money, becomes a nightclub singer and covers herself with sequins and shame. A sultry, perverse Josef von Sternberg film, with Dietrich at her most Sphinx-like, especially in the monumentally bizarre "Hot Voodoo" number. **8**

GENERAL DELLA ROVERE—(1 hr. 29 min., '59) In Italian, Eng. subtitles. Magnificently directed and acted drama of the transformation of a small-time chiseler into a man of conscience in German-occupied World War II Italy. With Vittorio De Sica. Dir. Roberto Rossellini. **8**

THE HEIRESS—(1 hr. 55 min., '49) An absorbing, polished drama based on Henry James's *Washington Square*, about life in turn-of-the-century New York. Exquisite performances by Olivia de Havilland, Montgomery Clift, Ralph Richardson, and Miriam Hopkins. Dir. William Wyler. **8**

HIS GIRL FRIDAY—(1 hr. 32 min., '40) Howard Hawks's version of the famous Hecht-MacArthur play, *The Front Page*, which had been filmed in 1931 with Adolphe Menjou and Pat O'Brien playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. Some of the dialogue goes by so fast it staggers belief. A great comedy. **87**

THE MYSTERY OF PICASSO—(1 hr. 18 min., '55) A documentary collaboration between Pablo Picasso and director Henri-Georges Clouzot, this film has been out of general release for 25 years. The works depicted were created especially for the film by Picasso, and, according to a prior arrangement, destroyed upon its completion. PG. **1**

PERSONA—(1 hr. 21 min., '66) In Swedish, Eng. subtitles. One of the most complexly structured and tormented of Bergman's great films. Liv Ullmann is the actress recovering from a nervous breakdown; Bibi Andersson the nurse taking care of her. The two women come close to exchanging personalities. Includes an extraordinary erotic monologue. Sven Nykvist did the black-and-white cinematography. **9**

THE SEARCHERS—(1hr. 59m., '56) Arguably John Ford's greatest film—certainly his most influential. John Wayne, a Confederate veteran, spends years searching for his niece, who has been captured by Comanches. Epic in scope, with scenes of overwhelming intensity, including the scariest Indian raid (entirely done through suggestion) ever put on film. With Ward Bond, Jeffrey Hunter, and Natalie Wood. **87**

SOME LIKE IT HOT—(1 hr. 59 min., '59) Billy Wilder's great comedy about transvestism has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. **9**

TESS—(2 hr. 50 min., '79) Roman Polanski's extraordinarily well-crafted adaptation of Thomas Hardy's Victorian novel *Tess of the D'Urbervilles*. Polanski captures Hardy's feeling for the Wessex countryside and lifestyles, but misses some of the anguish seething under the surface. As the proud, tragic Tess, seventeen-year-old Nastassja Kinski is as beautiful as the young Ingrid Bergman. **86**

TOOTSIE—(1 hr. 56 min., '82) A triumphant satirical farce about sex roles. Dustin Hoffman is Michael Dorsey, an intractable, unemployable New York actor who wins a major role on a soap opera by posing as an actress named Dorothy Michaels. The imposture grows wilder, more complex, and more heart-wrenching by the minute. With Jessica Lange, Teri Garr, Bill Murray, and memorably, director Sydney Pollack as Dorsey's agent. **9**

TWO ENGLISH GIRLS—(1 hr. 57 min., '71) In French, Eng. subtitles. Director François Truffaut, shortly before he died in 1984, restored twelve mintues of excised footage to this film about a young Frenchman who becomes involved with two English sisters on a holiday in Wales. With Jean-Pierre Léaud, Kika Markham, and Stacey Tendeter. Screenplay by Truffaut and Jean Gruault, based on a novel by Henri-Pierre Roché. **82**

THE WHITE SHEIK—(1 hr. 28 min., '51) In Italian, Eng. subtitles. An early Fellini comedy about a young bride who disappears during her honeymoon to search for a celebrity. Very funny. With Brunella Bovo, Leopoldo Trieste, and Alberto Sordi. **87**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, March 5

EXECUTION OF JUSTICE—Emily Mann's play focusing on the trial of Dan White, who killed Mayor Moscone and Supervisor Harvey Milk, gay activist, both of San Francisco. There's a cast of 21 actors playing 42 roles: John Spencer (as Dan White), Jon de Vries, Gerry Bamman, Peter Friedman, Earle Hyman, Nicholas Kepros, Adam Redfield, Mary McDonald; directed by the author. Previews start 3/5 prior to a 3/15 opening. Mon.–Thurs. at 8, Sat. at 2, $32–$50; Fri. & Sat. at 8, Wed. at 2, $32.50–$27.50; (61 reserved seats on stage at all perf. $25). **Virginia,** 245 W. 52nd St. (977-9370). Major credit cards. 2 hr. 30 min.

PRECIOUS SONS—Ed Harris and Judith Ivey in a comedy by George Furth, set in Chicago a few years after WW II, about parents in their mid-thirties who face the possibility of their teen-age sons' leaving home; directed by Norman Rene. With William O'Leary, Anthony Rapp, Anne M. Bobby. Previewing now prior to a 3/20 opening. Tues.–Thurs. at 8, Wed. at 2, $15–$25; Fri. at 8, Sat. at 2 & 8, $20–$35. **Longacre,** 222 W. 48th St. (239-6200). 2 hr. 35 min.

Tuesday, March 11

CITIZEN TOM PAINE—Richard Thomas has the title role in Howard Fast's play adapted by him from his novel of the same name; directed by James Simpson. Featured in the cast are Daniel Davis, Leilani Jones, with Robert Aberdeen, Robert Molnar, Rand Bridges, Ronald Hunter, Robert Gerringer, Steven Haworth, and Zack Grenier. Previews start 3/11 prior to a 3/16 opening. **Nederlander Theater,** 208 West 41st Street (921-8000). Postponed.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30–$37.50; Fri. and Sat. at 8 p.m., $32.50–$40; Wed. at 2 p.m., $27.50–$35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS.**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, George Merritt, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36–$45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Zach Galligan is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (exc. Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGADOON—A revival of the musical by Alan Jay Lerner and Frederick Loewe; choreography by Agnes de Mille. With alternating casts: Sheryl Woods or Beverly Lambert as Fiona, Richard White or John Leslie Wolfe as Tommy, and Tony Roberts as Tommy's hunting companion. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 1 and 7 p.m.; $6 to $29. New York City Opera at the **New York State Theatre** (870-5570). 2 hr. 30 min. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Lisa Waltz, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats sell at $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

THE CARETAKER—A revival of Harold Pinter's three-character play, starring Jeff Perry, Gary Sinise, and Alan Wilder, directed by John Malkovich. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30, exc. Sat. at 8, which is $33; thru 3/9. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 25 min. Credit cards.

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8, $27.50–$37.50. **Helen Hayes,** 240 W. 44th St. (944-9450). 2 hr. 20 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon.–Sat. at 8, $30–$37.50; Wed. & Sat. at 2, $25–$32.50. **Music Box,** 239 W. 45th St. (239-6200). 2 hr. 15 min. Credit Cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues.–Sat. at 8, $30–$36, Sat. at 2, Sun. at 3, $27.50–$32.50, Wed. at 2, $25–$30. **Booth,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $40 to $45; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison,** 240 W. 47th S. (302-2302). 2 hr. ● ● **IRLS**

PATTI LA BELLE ON BROADWAY—One-woman show by a leading exponent of soul music. Tues. thru Thurs. at 8 p.m., Fri. at 7 and 10:30 p.m., Sat. at 8 p.m., Sun. at 3 and 7 p.m., $30 to $40; thru 3/9. **Minskoff Theatre,** 200 West 45th Street (896-0550). 2 hr. 30 min. All major credit cards. **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera*. Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., Fri. at 7 and 10 p.m., $17.50 to

$37.50; Sat. at 2 p.m., $17.50 to $35; Sat. at 8 p.m., $20 to $37.50. **Plymouth,** 236 W. 45th St. (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50-$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed the success of this Broadway presentation. Tues.-Thurs. at 8, $27.50-$37.50; Sun. at 3 & 7:30, $27.50-$37.50; Fri. & Sat. at 8 p.m., $30-$42.50; Sat. at 2 p.m., $25-$35. **Mark Hellinger Theatre,** 237 West 51st Street (757-7064). 2 hr. 15 min. All major credit cards.

OFF BROADWAY

ANAIS NIN: THE PARIS YEARS—Adapted by and starring Lee Kessler; directed by Duncan Christopher. The play begins in a bank vault in 1966 as Anais considers whether or not to publish her diaries. Tues. thru Fri. at 8 p.m., Sat. at 7 & 10, Sun. at 3 & 7; $15. **Actors Playhouse,** 100 Seventh Ave. South (691-6226).

ANOTHER PARADISE—Donna Spector's play about a mother and daughter's struggle with desire and fantasy; directed by Licia Colombi. Featured in the cast are Mick Weber, Cass Morgan, Tom Ligon, Arleigh Richards, and Meg Van Zyl. $20 to $24. **Players Theatre,** 115 MacDougal Street (354-5076).

AUNT DAN AND LEMON Wallace Shawn's play (with a new, all-American cast) about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pamela Reed (in the Linda Hunt role) and Kathy Whitton Baker. This is part of the on-going exchange between the New York Shakespeare Festival and London's Royal Court Theatre. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m., $20 to $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

BIG TIME—Tony Lo Bianco in Steven Braunstein's play about an obsessed entertainer's rise to the top; translated into English by Daniela Thomas. Featured in the cast are Brent Collins and Melinda Keel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $16 to $18; 3/5 thru 30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

BLACK GIRL—J. E. Franklin's play about four generations of women living in a small town in Texas; directed by Glenda Dickerson. With Yvonne Warden, Terry Alexander, Myra Taylor, Angela Bessett, Kimberly Russell, Ann Marie Cavener, Herbert Newsome, Shawn Judge, Arthur French, Ernestine Jackson. Tues.-Sun. at 8, Sat. at 2; $14-$16; thru 3/9. **Second Stage,** Broadway at 76th Street (307-7171).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10-$14; thru April. **Folksbiene,** 123 East 55th Street (755-2231).

DEAD WRONG—Nick Hall's suspense thriller stars David Groh, Anita Gillette, Michael Wilding, and Lachlan Macleay; directed by Bill Gile. It's about three people in a drama of forces driving headlong toward collision. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10 to $17.50. **Riverwest Theatre,** 155 Bank Street (243-0259).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $20 to $24. **American Place Theatre,** 111 West 46th Street (247-0393).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22-$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Howard Sherman, Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place,** 434 Lafayette St. (254-4370). ●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18-$29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

EL GRANDE DE COCA-COLA—Comedy about a third-rate impresario who has promised the press he is bringing a group of famous cabaret stars to a run-down nightclub south of the border; written by Ron House, Diz White, Alan Shearman, and John Neville-Andrews, performed by House, White, and Shearman, and directed by Ron House. Tues. thru Fri. at 8 p.m., Sat. at 2 and 10 p.m.; Sun. at 3 and 7:30 p.m.; $16 to $25. **Village Gate,** 160 Bleecker St. (475-5120).

HALALA—Thulie Dumakude stars in a South African musical directed and written by Welcome Msomi. A company of eight explores the energy and strength it takes to combat apartheid. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

HAMLET—Shakespeare's tragedy, with Kevin Kline in the title role; directed by Liviu Ciule. Featured in the cast are Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, and David Pierce as Laertes. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$25. **Public Theater,** 425 Lafayette Street (598-7100). **IRLS**

LARGO DESOLATO—Vaclav Havel's semi-autobiographical comedy examines the hypocrisy and paranoia surrounding a philosopher facing seizure by secret police; directed by Richard Foreman. Tues.-Sun. at 8, Sat. & Sun. at 3; $20-$25; from 3/4. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Salome Jens, David Strathairn, Don Harvey, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers are all involved in the action. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Wed. thru Sat. at 8 p.m., Sun. at 2:30 and 8 p.m., Wed. at 2 p.m., $25 to $35. **Promenade Theatre,** 76th Street and Broadway (580-1313).

LITTLE FOOTSTEPS—Ted Tally's play about a couple whose marriage is threatened by the impending birth of their first child; directed by Gary Pearle. Featured in the cast: Tom Toner, Anne Lange, Jo Henderson, and Mark Blum. Tues.-Fri. at 8; Sat. at 7 and 10; Sun. at 3 and 7 p.m.; $19 to $22; thru 3/8. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor; with Suzanne Douglas and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 & 8 p.m.; Sun. at 2 & 5; $20-$25. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20-$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50-$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

ROOM SERVICE—A most creditable revival under the direction of Alan Arkin, who knows a thing or two about farce. It's much funnier than the Marx Brothers movie loosely based on it. The '30s comedy by John Murray and Allen Boretz stars Mark Hamill as a penniless theatrical producer trying to get his show produced and to prevent his cast from being evicted from the hotel they're occupying. It's funnier, fresher, and friskier than just about anything else around. With Keith Reddin, Eugene Troobnick, Andrew Bloch, Barbara Dana, Ann McDonough, Lonny Price, and McIntyre Dixon. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2 p.m.; $18 to $27; thru 3/16. **Roundabout Theatre,** 100 East 17th Street (420-1883).

RUM AND COKE—Keith Reddin's comedy, set in early days of the Kennedy presidency; directed by Les Waters. Featured in the cast are John Bedford-Lloyd, Robert Stanton, Larry Bryggman, Polly Draper, and Peter MacNichol. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m; $20 to $25. **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150) **IRLS**

THE SECOND MAN—Daniel Gerroll stars in a revival of the S. N. Behrman comedy about a luxury-loving novelist involved with two women, one rich, the other far more physically attractive, and younger. With Valerie Von Volz, Jane Fleiss, Ivar Brogger; directed by Tom Gruenewald. Wed. to Sat. at 8 p.m., Sat. and Sun. at 3 p.m., Sun. at 7 p.m.; $13 to $15. **Hudson Guild,** 441 West 26th Street. Closed

TARTUFFE—Moliere's witty comedy about a religious hypocrite, directed by Lev Shekhtman. Featured in the cast are Drew Dix, Margaret Heffernan, David Walters, Albert Makhtsier, Ivan Migel, Ralph Romano, and Josefa Mulaire. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $13 to $15; thru 6/1. **Theatre in Action,** 46 Walker Street (279-4200).

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, and Louise Edeiken. Wed. and Thurs. at 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m., Wed. at 2 p.m.; $20 to $24. **St. Stephen's,** 122 West 69th Street (944-9300).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m; $20 to $22.50. **Provincetown Theater,** 133 Macdougal Street (477-5048).

THEATER COMPANIES

AMAS REPERTORY THEATRE—An updated version of *La Belle Helene,* the Offenbach operetta, with book and direction by John Fearnley. Set in ancient Greece, the musical takes a lighthearted look at "the face that launched a thousand ships." Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8; thru 3/9. **AMAS Theatre,** 1 East 104th Street, third floor (369-8000).

AMERICAN JEWISH THEATRE—Israel Horovitz's *A Rosen by Any Other Name,* second play in his trilogy about a young boy's growing up in Canada during World War II; directed by Stephen Zuckerman. Peter Riegert and Barbara Eda-Young co-star, and featured in the cast are Peter Smith, Sol Frieder, Michael Ornstein, and Maddie Corman. Tues. thru Thurs., and Sat. at 8 p.m., Sun. at 2 and 7 p.m. **92nd Street Y Theatre,** 1395 Lexington Avenue (831-8603).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REP RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders,* about a couple of archeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Albert Camus's *Caligula,* a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Anne Chislett's *Quiet in the Land,* a about an Amish colony in Canada facing internal upheavals during World War I. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $22.50 to $25; thru 4/20. Call theatre for specifics. **The Triplex Theatre** at Manhattan Community College, 199 Chambers Street (618-1980).

EQUITY LIBRARY THEATRE—A revival of *Girl Crazy,* with music by George Gershwin and lyrics by Ira Gershwin. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 3/13 thru 4/6. **The Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: From Left Field, by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

INTAR HISPANIC AMERICAN ARTS CENTER—Mario Vargas Llosa's *La Chunga,* in English, directed by Max Ferra, is set in northern Peru and takes place inside a run-down bar on the outskirts of a town. Featured in the play are Sheila Dabney (in the title role), Maritza Rivera, Shawn Elliot, Raul Aranas, Pepe Douglas, and Ralph Marrero. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $12; thru 3/9. **INTAR Theatre,** 420 West 42nd Street (279-4200).

IRONDALE ENSEMBLE—*Galileo,* a cabaret-style approach to the epic theater work by Bertolt Brecht, and Alfred Jarry's *Ubu Roi,* in alternating repertory; directed by Jim Niesen and Annie B. Parson. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $10; thru 3/9. **The Secret Theater,** 43 West 13th Street (666-7856).

JEWISH REPERTORY THEATRE—A revival of Irwin Shaw's *I, Shaw* and William Kramer's *Sailor off the Bremen,* both of which involve the early career of the novelist/playwright, and deals with a group of youngsters in the 1940s. Featured in the cast are Scott Miller, Angela Workman, Neala Spano, Tracey Thorne, Catherine Natale, Rob Morrow, and Richard Gleason. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

LA MAMA, E.T.C.—John Jesurun's theatre/performance piece, *Deep Sleep.* Wed. thru Sun. at 7:30 p.m.; $10 to $15. Also, Leon Shapiro's *The Yellow House,* based on the life, themes and images of Vincent van Gogh. Featured in the cast are Judson Camp, Lena Nicholas, Christobal Carambo, Laura Austin, and Olek Krupa. Wed. thru Sun. at 9 p.m.; $8. **La Mama, E.T.C.,** 74A East 4th Street (475-7710).

LAKOTA THEATRE COMPANY—Anton Chekhov's classic, *Three Sisters,* about the disintegration of an aristocratic family; directed by Madeline Barchevska. 3/7, 8, 13–15 at 8, 3/9 at 3; $6. **Clyde Vinson Studio,** 612 Eighth Avenue. (944-1175).

LINCOLN CENTER THEATER COMPANY—A revival of John Guare's comedy, *The House of Blue Leaves;* directed by Jerry Zaks. Featured in the cast are Stockard Channing, Julie Hagerty, Swoosie Kurtz, Ann Talman, Ben Stiller, John Mahoney, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2; $20–$25; thru 4/27. **Mitzi Newhouse,** 150 West 65th Street (239-6200). **IRLS**

MANHATTAN THEATRE CLUB—Joe Orton's *Loot,* starring Kevin Bacon, Zeljko Ivanek, Charles Keating, Joseph Maher, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional proprieties upside-down, taking pot shots at sex, money, death, and marriage. Tues.–Sun. at 8, Sat. & Sun. at 2:30;$21–$26; thru 3/15. **Space at City Center,** 131 W. 55th St. (246-8989).

MIRROR REPERTORY THEATRE COMPANY—A revival of W. Somerset Maugham's comedy of manners *The Circle,* directed by Stephen Porter, and starring Geraldine Page. Featured in the cast are W. B. Brydon, Denise Stephenson, Bryan Clark, Charles Regan, Frank Farandu, Gordon McConnell, François de la Giroday, and Ann Hillary. Call theatre for specifics. **Saint Peter's Church,** 619 Lexington Ave. (223-6440).

NOHO THEATRE GROUP OF KYOTO, JAPAN—Becket's mime *Act Without Words I,* plus the traditional *Kyogen Tied to a Stick.* Thurs. thru Sun. at 8 p.m. (3/6–9), 3/15 at 8 p.m., 3/16 at 3 p.m.; $12. **American Folk Theatre,** 241 West 55th Street (279-4200).

PAN ASIAN REPERTORY—Euripides' *Medea,* adapted and translated by Claire Bush and Alkis Papoutsis, with Ching Valdes/Aran in the title role. Tues. thru Sat. at 8, Sat. at 2 p.m.; $10 to $15; thru 3/22. **Susan Bloch Theatre,** 307 West 26th Street (245-2660).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru March. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m.; $20. **Ridiculous Company Theatre,** One Sheridan Square (691-2271). Closed.

SOHO REP—Revival of *The Two Orphans,* a play by Eugene Cormon and Adolphe D'Ennery, and the basis for D. W. Griffith's silent film classic, *Orphans of the Storm,* with Dorothy and Lillian Gish. Two girls, one sighted, the other blind, arrive in Paris on the eve of the French Revolution. Directed by Julian Webber. Thurs., Fri., and Sun. at 8 p.m.; Sat. at 6 and 9:30 p.m., Sun. at 4 p.m.; $8; thru 3/9. **Greenwich House Theatre,** 27 Barrow Street (925-2588).

STONEWALL REPERTORY—3/7–4/20, Richard Valley's *Play by Play* follows the predicaments of a youth with inclinations to be gay; directed by Jacqueline Allen. In repertory with Margery Kreitman's dark comedy, *Please Wait for the Beep,* directed by Billy Cunningham. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $10; thru 3/30. **Westbeth Center Center,** 151 Bank Street (675-1014).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVENTURES!—Constance Harcar stars in a play with words and music by Robert Kreis concerning a young girl's memory of her childhood; directed by Stanley Harrison. Sun. and Mon. at 8 p.m.; $6; thru 3/17. **Douglas Fairbanks Studio Theatre,** 432 West 42nd Street (664-0654).

AS YOU LIKE IT—Shakespeare's play, directed by Kirk Woodward, which, in its new treatment, is set in the turn-of-the-century Canadian Rockies; with David Barbee, Ron Leir, and Veronica Francis. $6–$8; thru 3/9. **New Theatre,** 62 E. 4th St. (989-4682).

COWBOY MOUTH—Sam Shepard's one-act rock ballad; directed by Brian Markinson. Fri. and Sat. at midnight, Sun. at 7:30 p.m.; thru 3/16; $6. **AWE Space,** 870 Sixth Avenue (213-0231).

DAVID AND BATHSHEBA—Matthew Paris's play, starring Magdaleine Anastasia and Anthony Penna, explores the limits of eroticism between two mature aristocrats; directed by Kim Chaskel. Thurs. thru Sat. at 7:30 p.m.; $6; thru 3/15. **Playhouse 51,** 51 West 19th Street (675-8013).

DAYS AND NIGHTS OF AN ICE CREAM PRINCESS—Sandra Bertrand's journey through a woman's inner landscape, conflicting with family, friends, and lovers; directed by Evan Sanders. With Margo Whitcomb, Margaret Ritchie, Jack Anthony Rose, Robert Simonton, Kevin McGinn, Joanna Darski, Steve Roy Fish, Jody Jensen. Wed. thru Sun. at 8 p.m.; $6; thru 3/16. **Courtyard Playhouse,** 39 Grove Street (686-0943).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/13. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

FULFILLING KOCH'S POSTULATE—Marylouise Burke stars in Joan Schenkar's play detailing facts about the life of poor innocent Typhoid Mary, an excellent cook; directed by the author. Thurs. thru Sun. at 8 p.m.; $4; thru 3/13. **Theater for the New City,** 162 Second Avenue (254-1109).

GHOSTS—A revival of Henrik Ibsen's drama which incorporated the theme of venereal disease while attacking an entire way of life that was dedicated to repressiveness; directed by Anthony Osnato. Featured in the cast are Brita Youngblood, Daniel Casper, Jerry Vermilye, Duane Butler, and Loretta Ehrhardt. Thru 3/15 at 8 p.m.; $6. **Good Shepherd-Faith Church,** 152 West 66th Street (877-0118).

HAMLETTO—An all-woman cast, directed and adapted by Brazilian director Antonio Abujamra, performs in Giovanni Testori's play dealing with gender stereotypes in the Shakespeare play; translated into English by Daniela Thomas. With Joan Wilder, Roberta Levine, Jean Gennis, Marybeth Ward, Pamela Enz, and Patricia Hofbauer. Thurs. thru Sun. at 10:30 p.m.; thru 3/22. **Theatre for the New City,** 162 Second Avenue (254-1109).

HOME STREET HOME—Phil Bosakowski's play, with music, reflecting young people's dreams contrasted with the spectre of homelessness in today's society; directed by Lizz Diamond. Featured in the cast are David Deblinger, Marchand Odette, Jon Krupp, and Isha Beck. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $8. **Henry Street Settlement,** 466 Grand Street (598-0400).

THE MISER—Moliere's comedy about a man's obsessive love of money, directed by Larry Hornick. Featured are Gary Chipps, Eddie Furs, Bill Stine, Robert Herzberg, Duncan Naylor, Patrick Ragland, Buzz Roddy, Leigh Smiley, Edward Altman, Yvette Edelhart, and Linda Shirley. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $6; thru 3/16. **The River Stage,** 46 Old Fulton Ferry Landing, Brooklyn Heights (718-852-7360).

MURDER BY BARBECUE—A comic mystery by Michael Crisp and Stephen Shea, directed by Paula Smith; Featured in the cast are the authors, with Becca Bandiere, William Isaacs, Dana Nathan, Janice Goldberg, Ken Kearney, Margi Saraco, and Jack Palmer. Wed. thru Sat. at 8 p.m.; $6; thru 3/8. **Actors Factory,** 149 West 29th Street (594-1494).

NIGHTMARE ABBEY—Thomas Love Peacock's 1818 story about a revolutionary poet whose radical ideas never come to fruition, adapted by Anthony Sharp; directed by Neal Weaver. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 3/23. Meat and Potatoes Company at the **Alvina Krause Theater,** 306 West 38th Street (564-3293).

SORROWS AND SON—Stephen Metcalfe's three related plays about an American family during the Vietnam era: *Pilgrims, Sorrows and Sons,* and *Spittin' Image,* directed by Peter Frisch. Featured in the casts are Elizabeth Berridge, Dan Florek, Raphael Sbarge, John Hallow, Richard Thomsen, Grant Shaud, Eddie Jones, Terri Hawkes, and Robert Tyler. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $8. **Vineyard Theatre,** 309 East 26th Street (683-0696).

THREE SISTERS—Chekhov's classic drama, directed by David Davis. 3/6 to 12, at 8 p.m., 3/12 at 2 p.m. (no Sunday performances); $5. **Pope Auditorium,** 113 West 60th Street (841-5267).

THE THREE OF CUPS—Drama by Turkish-American playwright Sinan Unel about three men with a common past, all of them masters and victims of deception; directed by Roberta Wilhelm-Larson. 3/6, 7, 8, 9 at 8 p.m.; $8. **Theatre 22,** 54 West 22nd Street (925-9252).

TWO BY TWO—A musical adaptation of Clifford Odets's *The Flowering Peach,* with music by Richard Rodgers, lyrics by Martin Charnin, book by Peter Stone; directed by John Cole. Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 7 p.m.; $6; thru 3/9. **MAP Theatre,** 921 Madison Avenue (348-8843).

WILLIAMS & WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance in black musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway; directed by Shauneille Perry. $8. Call theatre for details. **New Federal Theatre,** 466 Grand Street. Closed.

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KATE AUGENBLICK—Abstract paintings with multiple layers of paint, lush colors, thru 3/8. Cecil, 16 E. 72nd (517-3605).

PAUL BOWEN—Recent circular wall constructions of materials such as tar, leather, tape, and encaustic, thru 3/8. Graham Modern, 1014 Madison (535-5767).

ROBERT COURTRIGHT—Abstract, colorful masks cast in paper and bronze, thru 3/29. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

KURT DELBANCO—Grid paintings on polycarbonate plastic; metal and wood assemblages, thru 3/8. Rolly-Michaux, 943 Madison (535-1460).

GREGORY GILLESPIE—Meticulously painted portraits and landscapes, thru 3/29. Forum, 1018 Madison (772-7666).

ANNA AND WOLFGANG KUBACH-WILMSEN—Books and letters carved from stone, thru 3/22. Staempfli, 47 E. 77th (535-1919).

BRUCE KURLAND—Small-scale still-life paintings and watercolors of fish, flowers, fruit, and insects, thru 4/5. Bernard, 33 E. 74th (988-2050).

LINDSAY MC CRUM—Paintings in which the artist has juxtaposed classical elements with contemporary imagery, thru 3/29. Ericson, 23 E. 74th (737-6155).

PATON MILLER—Abstract paintings, 3/5–29. Haime, 1000 Madison (772-7760).

GRAHAM NICKSON—Recent paintings of beaches, with figures in the process of disrobing, thru 3/11. Hirschl & Adler Modern, 851 Madison (744-6700).

JIM PETERS—Constructed paintings of wood, canvas, tin, Plexiglas, and oil paint, 3/6–29. C.D.S., 13 E. 75th (772-9555).

SERGE POLIAKOFF/KLAUS FUSSMAN—Abstract paintings/Watercolors of Egypt. Thru 3/29. Lefebre, 47 E. 77th (744-3340).

STEPHEN POSEN—Recent abstract paintings, thru 3/29. McCoy, 19 E. 71st (570-2131).

LEONARD RICKHARD—Representational paintings with motifs of war and nuclear destruction, by a Norwegian artist, thru 3/21. ASF, 127 E. 73rd (879-9779).

DOROTHEA ROCKBURNE—A personal selection of paintings, from 1968–1986, thru 3/28. Fourcade, 36 E. 75th (535-3980).

BERND SCHWARZER—Abstract paintings and works on paper, 3/5–29. Perlow, 980 Madison (517-5858).

MARTIN SILVERMAN—Bronze sculptures of figures in synchronistic positions, thru 3/8. Willard, 29 E. 72nd (744-2925).

JOSEPH SOLMAN—36 portraits painted during the last 50 years of his life, 3/8–29. ACA, 21 E. 67th (628-2440).

PAT STEIR—New drawings, thru 3/22. Castelli, 4 E. 77th (288-3202).

WAYNE THIEBAUD—A celebration of this artist's 25-year association with Alan Stone Gallery, 3/5–4/2. Stone, 48 E. 86th (988-6870).

BOB THOMPSON—Rhythmically-patterned imaginary landscape paintings inspired by jazz, thru 3/29. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

WERNER TUBKE—Paintings, watercolors, and drawings inspired by history and the Bible, by an East German artist, thru 3/15. Schlesinger-Boisante, 822 Madison (734-3600).

MICHA ULLMAN—Drawings, paintings, and sculpture that evoke the physicality of the earth, thru 3/29. Urdang, 23 E. 74th (288-7004).

JOSEPH WOLINS—Oil paintings and drawings depicting scenes of New York during the '30s and '40s, thru 3/15. Adler, 21 E. 67th (249-2450).

57th Street Area

JOSEF ALBERS—"Variant" and "Homage to the Square" paintings, plus studies on blotting paper, geometric drawings, and engravings on vinylite, thru 3/8. Janis, 110 W. 57th (586-0110).

ROBERT BERLIND/MIMI GROSS—Recent paintings/Studies, paintings, and painted sculpture. Thru 3/8. Siegel, 24 W. 57th (586-0605).

JAKE BERTHOT—Recent paintings, 3/7–4/5. McKee, 42 E. 57th (688-5951).

ROBERT BIRMELIN—Recent paintings of New York street scenes, 3/5–29. French, 41 W. 57th (308-6440).

JOHN BOWMAN—Visionary landscape paintings, 3/6–29. Solomon, 724 Fifth (757-7777).

JOAN BROWN—Paintings and sculptures of animals, thru 3/27. Frumkin, 50 W. 57th (757-6655).

ANTHONY CARO—New painted steel sculpture, 3/6–29. Emmerich, 41 E. 57th (752-0124).

TIM CASE—Representational paintings with themes of satire, physical and personal disaster, and exaggerated moments of anxiety and tension, thru 3/29. Wolf, 30 W. 57th (586-8432).

BERNARD CHAET—Paintings and watercolors from 1942–1985, of landscapes, still lifes, interiors, thru 3/8. Pearl, 38 E. 57th (838-6310).

FRANCESCO CLEMENTE/DAVID HOCKNEY/ELLSWORTH KELLY—Portraits on paper by all three, 3/5–29. BlumHelman, 20 W. 57th (245-2888).

CHUCK CLOSE—Large-scale fingerpaintings and collages, thru 3/22. Pace, 32 E. 57th (421-3292).

WILLIAM CONLON—Paintings that explore abstract space through an interrelationship of lines, planes, arcs, grids, and patterns, thru 3/8. Emmerich, 41 E. 57th (752-0124).

MARCEL AND RAYMOND DUCHAMP-VILLON/JACQUES VILLON—Early works by all three, including paintings, drawings, and sculpture, thru 3/8. Herstand, 24 W. 57th (664-1379).

JOHN DUFF—Ceramic and bronze sculptures, 3/5–29. BlumHelman, 8th Floor, 20 W. 57th (245-2888).

NANCY FRIED—Recent figurative clay sculptures, thru 3/29. Markel, 50 W. 57th (581-1909).

JUDITH GOLDSMITH—Still-life paintings, 3/5–29. Schmidt-Bingham, 41 W. 57th (888-1122).

K. M. GRAHAM—Recent abstract landscapes, thru 3/15. Heidenberg, 50 W. 57th (586-3808).

KAREN GUNDERSON/CANDACE JANS—Paintings of clouds/Highly-detailed realist paintings. Thru 3/26. Fischbach, 24 W. 57th (759-2345).

TSUGIO HATTORI—Abstract paintings, thru 3/31. Reece, 24 W. 57th (333-5830).

WOLF KAHN—Pastels, thru 3/27. Borgenicht, 724 Fifth (765-3540).

CONSTANCE KHEEL—Recent abstract paintings and collages, thru 3/15. Zarre, 41 E. 57th (752-0498).

R. B. KITAJ—Oil paintings, pastels, and drawings, 3/6–29. Marlborough, 40 W. 57th (541-4900).

KATHE KOLLWITZ/PAULA MODERSOHN-BECKER—Oil paintings, watercolors, drawings and prints by both; thru 3/15. St. Etienne, 24 W. 57th (245-6734).

GABRIEL LADERMAN—Still-life and figurative paintings, along with a series of narrative paintings derived from episodes in novels by Simenon; thru 3/26. Schoelkopf, 50 W. 57th (765-3540).

JAY MILDER—Large-scale, lyrical abstract paintings with thickly impastoed layers of pigment, by this artist who studied with Hofmann, thru 3/26. Deutsch, 20 W. 57th (765-4722).

KENZO OKADA—Paintings that allude to nature, suggesting gardens, flowers, bamboo, rocks, and the mood of the seasons, thru 3/15. Del Re, 41 E. 57th (688-1843).

EPHRAM RUBENSTEIN—Figure, landscape, and still-life paintings, 3/5–29. De Nagy, 41 W. 57th (421-3780).

HUBERT SCHEIBL—Recent abstract paintings by a young Austrian painter, thru 3/29. Tilton, 24 W. 57th (247-7480).

LOUIS SULLIVAN—Rare, original stencils for the Trading Room of the Chicago Stock Exchange (1893), plus original terracotta architectural elements from Adler and Sullivan's Schiller Building, 3/5–29. Protetch, 37 W. 57th (838-7436).

JAMES SURLS—Drawings, from 1980–1985, thru 3/12. Frumkin, 50 W. 57th (757-6655).

East Village

KEITH ACHEPOHL—Figurative paintings, prints, and drawings inspired by heroic art of the Renaissance, 3/7–30. Area X, 200 E. 10th (477-1177).

L. ALCOPLEY—Drawings, thru 3/31. Bockley, 66 E. 7th (420-9835).

CYNTHIA BACK/ALEXANDER CHUBAR—Recent paintings by both. Thru 3/9. Rage, 430 E. 9th (460-8601).

ALLEN BERKE—Neo-expressionist paintings with cartoon-like, political imagery, thru 3/29. Malin, 530 E. 13th (475-1350).

MACYN BOLT—New sculptural paintings, thru 3/16. Bromm, 170 Ave. A (533-4233).

CHRIS COSTAN—Paintings and a sculptural installation, 3/6–30. Avenue B, 167 Ave. B (473-4600).

ROBERT GOBER/KEVIN LARMON—An installation of sculpture and paintings, thru 3/28. Nature Morte, 204 E. 10th (420-9544).

EWAO KAGOSHIMA/PAUL LASTER—Paintings/Collages that appropriate images from modernist photographs. Thru 3/9. Artmart, 534 E. 6th (777-2177).

CHERYL LAEMMLE—New paintings from her "American Decoy" series, 3/6–30. Sharpe, 175 Ave. B (777-4622).

VICTOR MATTHEWS—Paintings and sculpture in a Surrealist style, thru 3/12. EV, 327 E. 12th (982-5305).

TIM MAUL—Recent photographic works, thru 3/16. Art City, 439 E. 9th (420-0867).

HANS-GERD MEHRTENS—Paintings and sculpture based on the human form, 3/6–30. Pictogram, 443 E. 9th (505-5576).

JOAN NELSON—New work, thru 3/9. P.P.O.W., 216 E. 10th (477-4084).

SHENGE/ART SPELLINGS—Paintings/Kinetic constructions. Thru 3/8. Good, 39 Great Jones (420-9063).

JOE STABILITO—Paintings that make reference to 16th-century Italian art, thru 3/16. Zeus-Trabia, 437 E. 9th (505-6330).

KEVIN THOMPSON—Mixed media works incorporating materials such as shag rug, makeup cases, thru 3/9. Parker/Smalley, 322 E. 11th (228-7023).

RODNEY WHITE—Panoramic landscapes in charcoal and dry pigment on canvas, thru 3/9. Christminster, 336 E. 5th (475-8369).

SoHo and TriBeCa

RICHARD BOSMAN/RICHARD TOBIAS—Large-scale, gestural landscape paintings, plus paintings from his "Studio Series," in which the artist's dilemmas are explored/Recent geometric paintings. 3/8–4/2. Alexander, 59 Wooster (925-4338).

GREGORY BOTTS—New paintings, thru 3/8. Plumb, 81 Greene (219-2007).

JIM COLARUSSO—Recent large-scale paintings with cartoonlike figures, thru 3/19. Cutler, 164 Mercer (219-1577).

RAPHAEL COLLAZO/ROCHELLE FEINSTEIN—Large-scale oil paintings with collage materials in them/Monotypes. Thru 3/13. Erpf, 568 Broadway (925-6160).

LARRY COLLINS—Figure compositions and still-life paintings, thru 3/19. First Street, 386 W. Broadway (226-9011).

JOHN DAWSON—Figurative paintings and sculpture, thru 3/12. Segal, 568 Broadway (431-0010).

ERIC FISCHL—Four recent large-scale paintings that explore social, sexual, and racial tension in our society, thru 3/29. Boone, 417 W. Broadway (431-1818).

IRWIN FLEMINGER/BURT HASEN—Surrealistic paintings by both, 3/6–4/5. Arbitrage, 9 Spring (334-9755).

J. NEBRASKA GIFFORD—Paintings, sculpture, and block prints in a series entitled, "Anatomy of Romance," thru 3/29. Nichols, 83 Grand (226-1243).

RUTH GILBERT/CAROL UNGER—Photographs arranged in grid-like patterns which the artist calls her "Tapestry Series of America"/Large-scale realist drawings. 3/11-30. Pindar, 127 Greene (533-4881).

DAVID HAXTON—Sculpture and photographs, thru 3/20. Esman, 70 Greene (219-3044).

JOHN HOGAN/ANNE BARNARD—Paintings, on scraps of canvas awnings and tin, of common objects from American culture/Painted photographs of East Indian stone carving, thru 3/8. 55 Mercer (226-8513).

STEVE KEISTER—Hanging fiberglass sculptures with amorphic shapes, thru 3/29. BlumHelman Warehouse, 80 Greene (245-2888).

ADRIAN KELLARD—Carved and painted wood sculptures with religious themes, thru 3/15. Schreiber/Cutler, 171 Spring (925-1441).

MARTHA KELLER—Recent abstract paintings with geometric compositions, thru 3/8. Rosenberg, 115 Wooster (431-4838).

LES LEVINE—Giant drawings made from images calculated with computer assistance, thru 4/19. Carpenter + Hochman, 420 W. Broadway (219-0110).

ELIE NADLEMAN—Sculptures of female heads in white marble, cherry wood, and bronze, 3/8–4/5. Thorp, 103 Prince (431-6880).

ORSINI—Paintings in a series entitled "Ashokan View," thru 3/8. Baum, 109 Hudson (695-7200).

NICHOLAS PEARSON/ELLEN WEIDER—Aluminum sculptures/Paintings. Thru 3/8. Condeso/Lawler, 76 Greene (219-1283).

LUCIO POZZI—Selected works, from 1972–1985, thru 3/8. Weber, 142 Greene (966-6115).

ED RAINEY—Cantilevered forms on canvas, panel, and paper, thru 3/13. Brandt, 568 Broadway (431-1444).

ARCHIE RAND—Large paintings with improbable combinations of style and imagery, 3/8–29. Kind, 136 Greene (925-1200).

RICHARD SABA—Recent abstract paintings, thru 3/12. Milliken, 98 Prince (966-7800).

ITALO SCANGA—New sculptures that explore the 1914–17 metaphysical paintings of De Chirico and Synthetic Cubism, thru 3/29. Stoler, 13 White (966-5090).

PAT STEIR—A series of self-portrait monotypes, thru 3/15. Crown Point Press, 568 Broadway (226-5476).

ANNE TABACHNICK—Whimsical paintings of interiors, 3/5–29. Ingber, 415 W. Broadway (226-2221).

FRANCINE TINT—Color-field paintings with sweeping lines, abstract figuration, thru 3/20. Hirondelle, 476 Broome (925-1538).

ESTEBAN VICENTE—Recent collages, thru 3/29. Gruenebaum, 415 W. Broadway (966-3646).

MERRILL WAGNER—13 slate blackboard fragments on which the color cobalt blue has been painted or drawn, thru 3/29. Gibson, 568 Broadway (925-1192).

JAMES WINN—Panoramic landscape paintings, thru 3/31. Knowlton, 153 Mercer (431-8808).

Other

RICHARD HEINRICH—Welded steel sculptures and monotypes, thru 3/29. Jay, 13 Jay (925-9424).

LOUISE KRAMER—Large cutouts of women, in cardboard and steel, thru 3/18. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

SANDRA MACKINTOSH—Wood sculptures in a series entitled, "Ancestral Figures," thru 3/19. Cordier & Ekstrom, 417 E. 75th (988-8857).

BRUNO SACCHETTO/NANCY STOUT—Large-scale paintings with quilt-like patterns/Photographs of boxers as everyday people. Thru 4/2. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

DR. JUMA SANTOS/TIM ROLLINS AND THE K.O.S. GROUP—Photographs by this percussionist, from 1970–1985/Collaborative paintings. Thru 3/26. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

CY TWOMBLY—A retrospective of drawings, collages, and paintings on paper, from 1955–1985, thru 4/5. Gagosian, 521 W. 23rd (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

ARCHITECTURAL LEAGUE OF NEW YORK—457 Madison (753-1722). "Transforming the American Garden: Twelve New Landscape Designs," thru 3/14.

ARSENAL—Fifth at 64th (360-8141). "Patterns of Nature"—paintings, drawings, and collages by Barnes, Crown, Dorsey, Florentz, Jacobs, Kim, Pond, Smith, Suess; thru 3/12.

DAVIS & LANGDALE—231 E. 60th (838-0333). British drawings and watercolors by Constable, Dadd, Gainsborough, others; thru 3/22.

GALDY—19 E. 71st (517-8676). Dutch and Flemish Old Master drawings, from the 16th -17th centuries; thru 3/15.

HAMILTON—19 E. 71st (74-8976). Sculpture by Cragg, Opie, Rosen, Widgery, Woodman; thru 3/18.

HIRSCHL & ADLER—21 E. 70th (535-8810). Drawings selected from The Drawing Society's membership, spanning 400 years, by Caravaggio, Degas, Homer, Matisse, Picasso, Tiepolo, others; thru 3/8.

HOFFELD—1020 Madison (734-5505). Recent drawings by Dunham, Newman, Winters; 3/7–4/12.

KREN—22 E. 65th (861-9933). Ex-voto sculptures from north-eastern Brazil; 3/5–29.

KOVESDY—897 Madison (628-6886). Expressionist and Futurist landscapes; thru 3/29.

LA BOETIE—9 E. 82nd (535-4865). Paintings by Delaunay, Grosz, Klee, Nolde, Schiele, Schwitters, others; thru 3/29.

MARBELLA—28 E. 72nd (288-7809). Seascapes by Bricher, Hamilton, Richards, Wiggins, others; thru 4/12.

PERLS—1016 Madison (879-7440). Paintings and sculpture by Braque, Calder, Chagall, Dali, Maillol, Soutine, others; thru 3/15.

RONIN—605 Madison (688-0188). "Kachofugetsu: The Four Seasons"—triptychs by 19th-century Japanese artists, depicting courtesans and the four seasons of the year; thru 4/12.

SCULPTURE CENTER—167 E. 69th (879-3500). Sculpture by Bennett, Jackson, La Vergne, Mc Calebb, Patterson, Ramsaran, curated by Melvin Edwards and April Kingsley; thru 3/25.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Dubuffet, De Chirico, Hockney, Lewitt, Marden, others; thru 3/29.

WENDER—3 E. 80th (734-3460). Modern Chinese paintings celebrating the "Year of the Tiger;" thru 3/25.

ZANGRILLI, BRADY & CO.—958 Madison (517-2777). French and English drawings, from 1700–1875, by Couture, Fragonard, Greuze, Hugo, Prud'hon, others; thru 3/22.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). "Viollet le Duc to Frank Lloyd Wright"—architectural designs inspired by nature, in drawings, furniture, and decorative arts; 3/8–4/5.

FITCH-FEBVREL—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 3/29.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). A survey of watercolor paintings, from Cezanne to the present, with works by Beckman, Kiefer, Kirchner, Kounellis, Marin, Nolde, others; thru 4/5.

WUNDERLICH—41 E. 57th (838-2555). American paintings, by Benson, Lawson, Marsh, Richards, others; thru 3/28.

East Village

B-SIDE—543 E. 6th (477-6792). Works by 30 East Village artists in a month-long auction; thru 3/23.

CERIGO—202 Ave. A (777-2579). Works on paper by Asher, Dickson, Hopkins, Mc Clard, others; 3/6–31.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). "Fetishes, Figures, and Fantasies," with paintings by Azaceta, Barrell, Cruz, Dean, Milder, Robb, Sperakis, others; thru 3/23.

LA GALLERIA—6 E. 1st (505-2476). Works with tropical themes, by Crowhurst, Hardaway, Janosco, Randall, Toda, Wilson; thru 3/7.

MOKOTOFF—735 E. 9th (674-4077). "Vital Space," with works by Ash, Azara, Gale, Kasten, Rothenberg, others; thru 3/16.

P.S. 122—150 First Ave. (533-4622). Abstract sculpture that makes reference to nature, by D'Arrigo, Ghen, Kennedy, Michael, Shechet; thru 3/23.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). Works that express the concepts of liberty and justice, by Adams, Moore, Spero, Van Dalen, others; thru 3/22.

ART IN GENERAL—79 Walker (219-0473). Works by Bergner, Enck, Hardy, Intermont, Plotkin; thru 3/22.

ARTISTS SPACE—223 W. Broadway (226-3970). "Recent Art From Chicago," with paintings and sculpture by Baum, Hilton, La Mantia, Warnecke, others; 3/8–4/5.

ATLANTIC—164 Mercer (219-3183). Sculpture and paintings by Brody, Fox, Mantooth, Maughelli, Schulemowitz; thru 3/9.

BLOM & DORN—164 Mercer (219-0761). Paintings by Marchand, Menses, Migno; thru 3/23.

CLOCKTOWER—108 Leonard (233-1096). Three exhibits organized by the Women's Caucus for Art, "Costumes, Masks and Disguises;" "Letters;" "Progressions: Cultural Legacy;" thru 3/15.

COOPER—155 Wooster (674-0766). Large-scale works by Andre, Judd, Mangold, Murray; new works on paper by Hurson; 3/8–29.

FELDMAN/49th PARALLEL—31 Mercer (226-3232)/420 W. Broadway (925-8349). "Icarus: the Vision of Angels"—works about flight, by Alexander Graham Bell, Chris Burden, Buckminster Fuller, Yves Klein, others; thru 3/29.

GLADSTONE—99 Greene (431-3334). Works by Boetti, Fabro, Kounellis, Manzoni, Merz, Paolini, Pascali, Pistoletto; 3/8–29.

HENOCH—80 Wooster (966-6360). "The Chair"—sculpture, paintings and furniture by Chorao, Despard, Ferguson, Greene, Lang, Newman, others; thru 3/9.

LORENCE-MONK—568 Broadway (431-3555). Prints by more than 50 artists, from 1983–1986; thru 3/8.

NICHOLS—83 Grand (226-1243). "Galveston Arches"—drawings of and models for processional arches by seven architects, including Moore, Graves, Pelli, Tigerman, for the Galveston, Texas Mardi Gras celebration/Paintings, blockprints, and sculpture by J. Nebraska Gifford; thru 3/28.

SHAFRAZI—163 Mercer (925-8732). Paintings by McEwen, Nares, Zadikian; thru 3/15.

Other

BARUCH—17 Lexington (505-2192). Photographs by painters and sculptors, including Arman, Christenberry, Hockney, Rauschenberg, others; thru 3/14.

F.I.T.—227 W. 27th (760-7970). "The East Village"—art and design of New York's East Village in the 1980s; thru 5/3.

PRATT—160 Lexington (718-636-3517). "Spirit Tracks: Big Abstract Drawing," with works by Bochner, Buchwald, Cole, Cote, Di Donna, Green, others; thru 3/8.

P.S. 1—46-01 21st St., Long Island City (718-784-2084) Wed.-Sun. 12-6. "Contemporary American Landscape," with works by Bruch, Budd, Hansell, Horn, Lobe, Matlin, Mueller, Palazollo, Provisor, Ranney, Ross, Visscher, Wagner, Weiner, Wynne; thru 3/23.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (718-875-4031). "Fictional Spaces"—small-scale environmental sculpture by Aprile, Leopold, Rhodes, Rosenberg, Watkins; thru 3/8.

TEN ON EIGHT—Eighth Ave. at 53rd. Works by Clarke, Cole, Feinstein, Iberti, Johnson, Leopold, Peer, Rhodes, Sun; thru 3/29.

PHOTOGRAPHY

MARY ELLEN ANDREWS—Color photographs of transvestites, thru 3/8. Herlin, 68 Thompson (431-8732).

BURDEN—20 E. 23rd (505-5555). Contemporary studio tableaux by Blell, Charlesworth, Nagatani, Nicosia, Tracey; photographic illustrations by Lejaren a Hiller; thru 3/29.

DE REMPICH—16 E. 79th (772-6855). Recent photographs by Lucien Clergue; thru 4/5.

ROGER FRANK—Photopaintings of the San Gennaro street festival, thru 3/7. Soho Photo, 15 White (226-8571).

PHILIPPE HALSMAN—A retrospective of portraits organized by I.C.P., 3/6-5/1. PaineWebber, 1285 Ave. of the Americas.

I.C.P.—1130 Fifth (860-1783), Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. Four decades of photographs by Lucien Clergue; photographs by Ilse Bing, made between 1929-1957; thru 3/23.

CARL MYDANS—Photographs taken while on assignment for *Life*, thru 3/8. ICP/Midtown, 77 W. 45th (536-6443) Mon.-Fri. 11-6, Sat. 12-5. $1 admission.

PFEIFER—568 Broadway (226-2251). Photographs by Enos; sculptural assemblages by Johnson; thru 3/14.

PRAKAPAS—19 E. 71st (737-6066). Modernist photographs by Man Ray, Moholy-Nagy, Rodchenko, Steiner, Smith, others; thru 3/8.

WILLY RONIS—Photographs from the past 40 years, of Paris, its people, and environs, thru 4/19. Witkin, 415 W. Broadway (925-5510).

FREDERIC SOMMERS/LUCAS SAMARAS—Photographs and drawings from the past 30 years/Recent "panoramas" composed of Polaroid prints that have been sliced and reassembled. Thru 3/22. Pace MacGill, 11 E. 57th (759-7999)

MICHAEL SPANO—Black-and-white nude studies of the photographer's wife, 3/11-4/5. Miller, 41 E. 57th (980-5454).

303—303 Park South (477-4917). Photographs by Albert, Belcher, Charlesworth, Simmons, others; thru 3/15.

ZABRISKIE—724 Fifth (307-7430). Vintage photographs from the late 1920s and early 1930s by the French photographer Roger Parry, thru 3/15; "Surrealism: 1936"—objects, photographs, collage, and documents by Arp, Cornell, Dali, Magritte, Penrose, thru 4/4.

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 3/6-7 at 8, "New York to Germany '86," with solo works by Jo Andres, Frances Becker, Ellen Fisher, Paul Langland, Ron Litman, Frank Maya, Peter Rose and Laura Segal. $7.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864-1926: Renaissance Man.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Kushan Sculpture: Images From Early India; thru 4/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Hidden Heritage: Afro-American Art, 1800-1950; thru 3/9 . . . American Abstract Artists: 50th Anniversary; thru 4/20 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 4/20.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb . . . From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14 . . . Second Drawing National; thru 4/14 . . . Public and Private: American Prints Today; thru 4/28 . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru May . . . Tony Cragg: Menschenmenge; 3/5-4/14 . . . Impressionist Prints; 3/6-5/5.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.-Fri. 10-5, Sat. 11-5, Sun. 12-5. $2.50, seniors and students $1.50. GURO Art of the Ivory Coast; thru 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . Advertising America; thru 3/9 . . . Memphis/Milano; thru 4/13 . . . Toys from the Nuremberg Spielzeugmuseum; thru 5/11.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.-Sat. 10-5, Wed. 10-7. $2 donation. The Iditarod: Sled Dog Racing in the North; thru 4/12.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8) . . . Recent Acquisitions; thru 3/9 . . . Jack Youngerman; thru 4/27 . . . Naum Gabo: Sixty Years of Constructivism; 3/7-4/27.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . Liechtenstein: The Princely Collections; thru 5/4 . . . Eighteenth-Century American Furniture: The Late Colonial Period; thru 3/5 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . Francois Boucher (1703-70); thru 5/4 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Pursuit of Abstraction: American Prints 1930-1950; thru 4/27 . . . The Pursuit of Abstraction: American Prints 1930-1950; thru 4/27 . . . Advocating Photography: The David Hunter McAlpin Fund; thru 4/27. **The Cloisters**, Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation. . . The Apocalypse: 950-1800; thru 4/13 . . . Italian Drawings From the Collection of Duke Roberto Ferretti; thru 4/20 . . . Catchpenny Prints; thru 4/20 . . . Scientific Autographs; thru 4/13 . . . The Brothers Grimm and German Fairy Tales; thru 4/20.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Daily 12-6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 9/14 . . . Illusion: Between Life and Art; thru 9/14.

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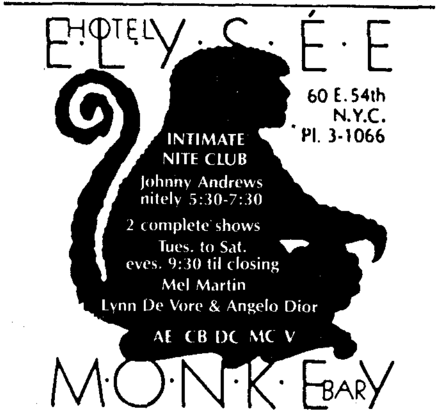

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MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. (Thurs. 5-9 pay as you wish) . . . Variants; thru 3/11 . . . Contemporary Works From the Collection; thru 4/1 . . . Mies Van Der Rohe Centennial Exhibition; thru 4/15 . . . American Prints: 1900-1960; thru March . . . Large Drawings; thru March . . . Richard Serra; thru 5/13.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr. . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17 . . . Stuart Davis's New York; thru 3/16 . . . Statue of Liberty Centennial; thru 11/9 . . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2:50, seniors and students $2 . . . Paestum and the Doric Revival 1750-1830; thru 3/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Choices: Making an Art of Everyday Life; thru 3/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700-1865 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . Niagara: Two Centuries of Changing Attitudes, 1697-1901; thru 4/27 . . . Prized Prints: Rare American Prints Before 1860; thru 4/20 . . . P.T. Barnum: Prince of Humbug, Merchant of Delight; 3/10-6/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; *some collections to 9* . . . Landmarks in English Literature; thru 4/16 . . . Tales of Japan: Scrolls and Prints; thru 3/25. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17. **Schomburg Center:** Freedom's Journals: The Black Press in New York State; thru 4/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested. The Real Big Picture; thru 3/19 . . . Color Field Paintings by Phil Sims; thru 3/16 . . . New York City Work and Working: W.P.A. Photographs; thru 3/16 . . . Dennis Farber: Paintings; thru 3/16 . . . The New Society of American Artists in Paris 1908-1912; thru 4/6.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; thru 4/27 . . . Eric Fischl; thru 5/11. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Urban Pleasures: New York 1900-1940; thru 4/3. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/5 at 10 & 2: American and European Prints. On view from 2/27. NOTE: 3/11 at 7: Lecture by Mary Murphy on Great Moments in Jewelry History. **East,** 219 E. 67th St. (606-0400). 3/5 at 10: Christie's Collectibles including Costume, Textiles, Toys, and Dolls. On view from 3/1. 3/6 at 2: Important Musical Instruments. On view from 3/1. 3/11 at 10: Furniture, Paintings, and Decorative Objects. On view from 3/7.

PHILLIPS—406 E. 79th St. (570-4830). 3/8 at 10:30: American and European Paintings, Watercolors, and Prints. On view from 3/1.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/6,7 at 10 & 2: Old Master, 19th and 20th Century, and Contemporary Prints. On view from 3/1.

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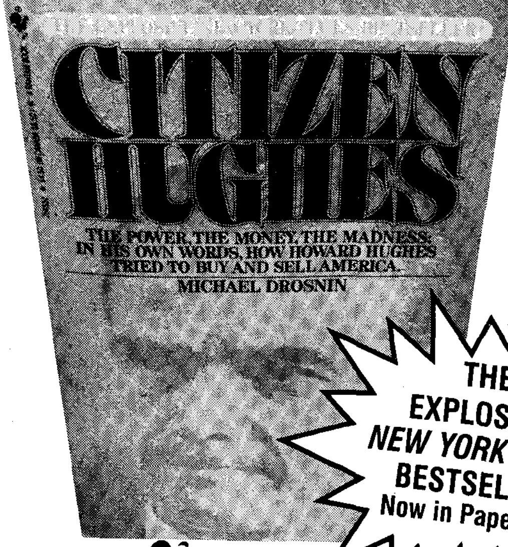
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City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, March 5

VIENNA CHAMBER ORCHESTRA, Philippe Entremont conductor and pianist. Eder's *Piece de Concert*; Mozart's Piano Concerto No. 14, K. 449; Dvorak's *Serenade* in E, Op. 22. Carnegie Hall at 8. $8–$15.

VLADIMIR ASHKENAZY, pianist. Beethoven's "Waldstein" Sonata and "Appassionata" Sonata; Schumann's *Arabeske* and *Carnaval*. Avery Fisher Hall at 8. $11–$22.50.

JULIANA OSINCHUK, pianist. Works by Lyatoshynsky (N.Y. premiere), Mozart, Chopin, Mendelssohn. Alice Tully Hall at 8. $8, $10.

THE RAPHAEL TRIO, with violist Michael Tree. Haydn's Trio in E-flat; Brahms's Trio in c and Piano Quartet in A. Carnegie Recital Hall at 8. $9.

KAAREN ERICKSON, soprano (N.Y. recital debut), with pianist Warren Jones. Faure, Debussy, Strauss, others. 92nd Street Y at 8. $7.50–$10.

RENEE SIEBERT, flutist/**CYNTHIA SIEBERT,** pianist, with the American String Quartet & Friends, and an ensemble conducted by Larry Newland. Mozart, Poulenc, Griffes, Prokofiev. Merkin Concert Hall at 8. Benefit for the Union of Concerned Scientists; $10, or $50 with reception hosted by Roberta Flack.

ENSEMBLE INTERCONTEMPORAIN, Pierre Boulez conductor; clarinetist Alain Damiens. Boulez's *Dialogue de l'Ombre Double* (N.Y. premiere) and *Repons* (N.Y. premiere). Columbia University Gymnasium, Broadway and 116th St. (799-9595), at 8. $12.

NOH MUSIC AND DANCE—Shunichiro Hisada, Masaru Kawamura, Kiyoshi Yoshitani, others. Hunter College, 695 Park Ave. (69th St.), at 8 (772-5020). $8.

MARCELLA CALABI, soprano, with pianist Alfred Rizzo. Federal Hall, 26 Wall St., at 12:30. Free.

BOB KINDRED, saxophonist. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

DAVID DUBAL, pianist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

THE CLASSICAL QUARTET—Haydn's Quartet in C, "The Bird," and Quartet in C, Op. 20, No. 2; Mozart's Quartet, K. 428. St. Michael's Church Chapel of the Angels, 225 W. 99th St. (874-4037), at 8. $7.

JULIUS GROSSMAN ORCHESTRA—Mozart, Schubert, Dvorak, Mendelssohn, Elgar, Dinicu. Southeast Queens Senior Center, 156-45 84th St., Howard Beach, at 1:15. Free.

Thursday, March 6

NEW YORK PHILHARMONIC, Zubin Mehta conductor; duo-pianists Gueher and Sueher Pekinel (N.Y. debuts). Boulez's *Rituel*; Mozart's Two-Piano Concerto and Symphony No. 40. Avery Fisher Hall at 8. $6–$30. Note: open rehearsal Thurs. only, at 9:45 a.m.; $3.

WAVERLY CONSORT, Michael Jaffee conductor. "Mainly Monteverdi": madrigals, religious music, and the Suitors Scene from *Il Ritorno d'Ulisse*. Alice Tully Hall at 8. $15.

ATLANTA CHAMBER PLAYERS—Works of Kramer (N.Y. premiere), Schumann, Schoenberg-Webern. Merkin Concert Hall at 8. $8.

THE STAR-SCAPE SINGERS, Kenneth G. Mills conductor. N.Y. premiere of *The Fire Mass*, by Dedrick and Mills. Carnegie Hall at 8. $8–$22.

SHERMAN FRIEDLAND, clarinetist, with pianist Dale Bartlett. Carnegie Recital Hall at 8.

STRING TRIO OF NEW YORK/WALTER THOMPSON TRIO—Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $7

FRANZ SCHREKER: MUSIC BETWEEN TWO WORLDS—Works by Schreker and his students and contemporaries, performed by soprano Constance Beavon, pianists William Braun and Donald Pirone, others. CUNY Graduate Center, 33 W. 42nd St., at 8. $5.

KRAMAR QUARTET—Works by J.C. Bach, Cannabich, Kramar-Krommer. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

FRANK FOSTER/FRANK WESS QUINTET—Jazz concert, to benefit HOPE, the employment program for the homeless. St. Peter's Church, Lexington Ave. and 54th St. (874-0552), at 7:30. $15.

PHILIP L. STIMMEL, organist. Bach, Reger, Rheinberger, Vierne. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

LINDA RUSSELL, balladeer, in a musical look at the lives of Colonial women. Federal Hall, 26 Wall St., at 12:30. Free.

VISHNU SAFARI EAST—International music. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

STUDENT RECITAL—Pillow-and-chair concert. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 5:30. Free.

BARGEMUSIC—Pianist William Doppmann, violinist Ida Kavafian, cellist Fred Sherry. Bach, Grieg, Tchaikovsky. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about the bus to the barge.

Friday, March 7

L'ENSEMBLE INTERCONTEMPORAIN, Pierre Boulez conductor. N.Y. premieres of Donatoni's *Tema*, Hoeller's *Resonance*, Carter's *Penthode*; also Ligeti's Chamber Concerto. Avery Fisher Hall at 8. $12.

NEW YORK PHILHARMONIC—See 3/6. At 2.

VIOLENT FEMMES/LEO KOTTKE, guitarist. Carnegie Hall at 8. $13.50–$16.50.

CUMBERLAND QUINTET—Carnegie Recital Hall at 8.

AMOR ARTIS ORCHESTRA, Johannes Somary conductor; choirs and choruses, and soloists Lynda Elliot, Alteouise DeVaughn, Michael Sylvester, William Fleck. Verdi's *Requiem*. St. Thomas Church, Fifth Ave. and 53rd St. (772-9408), at 8. $15.

C'EST WHAT?!—Jazz Center of New York, 380 Lafayette St. (505-5660), at 8:30 and 10. $8.

THE HERRICK QUARTET—Music for flute, violin, viola, and cello by Schubert, J.C. Bach, Andreae, Debussy, Francaix. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

ROBIN AND LINDA WILLIAMS: PERFECT HARMONY—Country-folk music. P.S. 41 Auditorium, 116 W. 11th St. (594-8833), at 8. $7.

BRUCE VERNON BRADLEY/MAY ELLIS—"A Taste of British Music Hall." Manhattan Savings Bank, Broadway at 9th St., at 8. Free.

JONATHAN PERL, singer-songwriter-guitarist-pianist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

LIONEL HAMPTON, vibraphonist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

ACADEMY OF ANCIENT MUSIC, Christopher Hogwood conductor; clarinetist Antony Pay. Mozart's Symphony in G, K. 129, Clarinet Concerto in A, K. 622, and Andante in C, K. 315. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $12.

PAUL SHELDEN, clarinetist. Levenson Theater, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

BOBBY WAYNE/DAN MOZELL, singers of political, folk, and pop music, with Scottish harp, dulcimer, and other instruments. The Good Coffee House, 53 Prospect Park West, Brooklyn, at 9:30. $4.

Saturday, March 8

BALTIMORE SYMPHONY, David Zinman conductor; pianist Andrei Gavrilov. Argento's *Le Tombeau d' Edgar Poe* (N.Y. premiere); Rachmaninoff's Piano Concerto No. 2; Debussy's *Images pour orchestre*. Carnegie Hall at 8. $10–$17.50.

NEW YORK PHILHARMONIC—See 3/6.

WAVERLY CONSORT—See 3/6.

GREGORY HAIMOVSKY, pianist. Music by Beethoven, Chopin, Schumann, Debussy, Messiaen. Alice Tully Hall at 2. $8–$12.50.

CANTICUM NOVUM SINGERS, Harold Rosenbaum conductor; harpsichordist Raymond Erickson, violinists Bonnie Richards and Frederic Fehleisen, cellist-gambaist Judith Davidoff. "Monteverdi: Maestro della Musica"—sacred and secular choral works, trios, duets, solos. Merkin Concert Hall at 8. $10.

VIKTORIA MULLOVA, violinist, with pianist Charles Abramovic. Music of Schubert, Bartok, Beethoven. 92nd Street Y at 8. $11–$15.

DAVID KREIDER, pianist (N.Y. debut). Schubert, Debussy, Prokofiev, Rachmaninoff. Carnegie Recital Hall at 2. $7.

GUARNERI STRING QUARTET—Beethoven's Quartets in B-flat, Op. 130, and in F, Op. 59 No. 1. Metropolitan Museum at 8. $14.

GREGG SMITH SINGERS—"An Evening of Choral Theater." Music by Gibbons, Britten, Swickard, others, with dance, film, and tape. St. Peter's Church, Lexington Ave. and 54th St., at 8:30. $12.

ROSALIND REES, soprano/**SUSAN JOLLES,** harpist. Britten, Hawley, Jergenson, Murray, and folksong settings by Smith. St. Peter's Church, Lexington Ave. and 54th St., at 5. $8.

JAMIL NASSER: THE BASS BALL—Guest bassists. Jazz

Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

DORIAN HO, pianist. Carnegie Recital Hall at 5:30.

LOS PLENEROS DE LA 21/ISRAEL BERRIOS'S GRUPO CRIOLLO—Music and dance of Puerto Rico. "Voices of the Americas," at Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

L.D.FRAZIER—Gospel music. New York Open Center, 83 Spring St. (219-2527), at 7:30. $8.

LESLIE SIXFIN, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ERIKA NICKRENZ, pianist. Bartok, Schubert, Chopin. Camilleri Pianos, 121 W. 19th St., at 5. Free.

MARILYN HORNE, mezzo-soprano. Songs of Vivaldi, Handel, Mahler, Barber, Verdi, Rossini. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $17–$22.

ROSEWOOD CHAMBER ENSEMBLE—"Romantic Delights." Brahms's Quintet for Clarinet and Strings in b; Schubert's String Trio in E-flat; Haydn's String Quartet Op. 70, No. 2. Sunnyside Reformed Church, 48th St. and Skillman Ave., Queens, at 8. $7.50.

Sunday, March 9

SAN FRANCISCO SYMPHONY, Herbert Blomstedt conductor. Sibelius's *Tapiola*; Wuorinen's *Movers and Shakers* (N.Y. premiere); Beethoven's Symphony No. 7. Carnegie Hall at 8. $12–$20.

JUILLIARD STRING QUARTET—Beethoven's Quartets in c, Op. 18, No. 4; in E-flat, Op. 74 "The Harp"; in a, Op. 132. Carnegie Hall at 3. $8–$15.

L'ENSEMBLE INTERCONTEMPORAIN, Pierre Boulez conductor. Varese's *Octandre*; Ives's *Tone Roads* 1 and 3; Dufourt's *Antiphysis*; Stockhausen's *Kreuzspiel*; Boulez's *Derive*; Schoenberg's Chamber Symphony Op. 9. Avery Fisher Hall at 8. $12.

VLADIMIR ZAITSEV, pianist. Beethoven, Liszt-Paganini, Liszt, Chopin. Alice Tully Hall at 8. $5–$7.

FOR THE LOVE OF MUSIC, chamber ensemble. Works of Martinu, Cherubini, Davies, Taneyev. Merkin Concert Hall at 3. $11.

MUSIC OF RONALD CATALBIANO, performed by soprano Margaret Ahrens, the Lydian Quartet, others. Works include the N.Y. premiere of a cantata, *Torched Liberty*. Merkin Concert Hall at 7. $8.

ABEL CARLEVARO, guitarist. Villa-Lobos, Carlevaro, Sor, Torroba, Ohana, Albeniz. 92nd Street Y at 3. $7.50–$10.

SYLVAN WIND QUINTET, with guitarist Andrew Schulman. Jolivet, Diabelli, Berkeley (N.Y. premiere), Eastwood (N.Y. premiere), Schubert. Carnegie Recital Hall at 8:30. $8.

MIECZYSLAW HORSZOWSKI, pianist. Works of Bach, Beethoven, Debussy, Chopin. Town Hall at 2. $4–$6.

CHARLES EARLAND AND HIS BAND/ABDULLAH IBRAHIM (DOLLAR BRAND)/BETTY CARTER—Jazz at the Apollo Theater, 253 W. 125th St. (749-5838), at 5. $5–$15.

NEW YORK CORNET & SACBUT ENSEMBLE—Music of the Renaissance, "from church, courts, and countryside." With guest artists, all faculty and alumni of the Mannes College of Music Historical Performance Program, including singers Charles Bressler and Drew Minter. Mannes College, 150 W. 85th St. (580-0210), at 7:30. Benefit, $5, or $25 for preferred seating and reception.

VLADIMIR BABADZHAN, pianist. Carnegie Recital Hall at 5:30. $10.

ADAMANT VERMONT MUSIC SCHOOL—Carnegie Recital Hall at 2.

BARBARA BOUTSIKARIS, flutist, with pianist Max Lifchitz, harpist Maritza Bolanos. C.P.E. Bach, Bartok, Dutilleux, Jongen, Lifchitz, Mozart. Trinity School Auditorium, Columbus Ave. and 91st St., at 8. $5.

TON KOOPMAN, harpsichordist. The Frick Collection, 1 E. 70th St., at 5. Free with $2 admission, if available.

COMPOSERS STRING QUARTET, with violist John Graham. Haydn's Quartet Op. 54, No. 2; Babbitt's Quartet No. 5; Brahms's Quinet No. 2, with two violas. Low Memorial Library, 116th St. east of Broadway, at 3. $7.

NOH MUSIC AND DANCE—See 3/5. Today at the New York Open Center, 83 Spring St. (219-2527), at 6:15. $8.

MICHAEL D. REED, organist. Congregation Emanu-El, Fifth Ave. and 65th St., at 2:30. Free.

EASTMAN JAZZ ENSEMBLE, Ray Wright director; singer Teri Koide. Jazz Cultural Theater, 368 Eighth Ave. near 28th St.(502-4300), at 7:30 and 9:30. $6.

MELISSA WEICK, soprano/**RUTH MIRIKITANI,** pianist. Nicholas Roerich Museum, 319 W. 107th St., at 3. Free.

NICHOLAS UNDERHILL, pianist. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

IVAN DAVID, guitarist. Works of Bach, Koshkin, Rodrigo, Villa-Lobos, Walton. Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 1. $8.

CONSERVATORY ORCHESTRA OF BROOKLYN COLLEGE, Dorothy Klotzman and Laurin Smith conductors; pianist William Reich. Overture to Verdi's *La Forza del Destino*; Griffes's *The Pleasure Dome of Kubla Khan*; Mendelssohn's Piano Concerto No. 1; Haydn's Symphony No. 95. Whitman Hall, Brooklyn College Center, Flatbush and Nostrand Aves. (718-434-1900), at 2. $5.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor. "A Gershwin-Kern Panorama," with pianist Elliot Finkel, soprano Ilya Martinez, baritone Rafael LeBron. Colden Center, Queens College, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $12–$16.

BARGEMUSIC—See 3/6. Today at 4.

DOUBLE VISION, collaboration between pianist Lynne Mackey and visual artist Rosemarie Maurer. Celebrate Brooklyn: Women in the Arts. Prospect Park Picnic House, P.P.W. and Fifth St., Brooklyn, at 3. $5.

JULIUS GROSSMAN ORCHESTRA—See 3/5 for program. Today at Briarwood Jewish Center, 139-06 86th Ave., Briarwood, Queens, at 2:15. Free.

CONCERTS IN CHURCH SPACES—Bronx Arts Ensemble, Jonathan Tunick conductor; pianist Alexander Peskanov. Copland's *Quiet City*; Gershwin's Piano Concerto in F; selections from Sondheim's *A Little Night Music*. Fordham U. Church, Bronx Rose Hill Campus, at 3. $7 . . . **Heavenly Jazz,** with tenor saxophonist Al Cohn and trumpeter and fluegelhorn player Clark Terry in a tribute to Zoot Sims; with Roger Kellaway, Michael Moore, Akira Tana. Heavenly Rest, Fifth Ave. at 90th St., at 5. Benefit for the Day School of the church; $7 . . . **Manhattan Marimba Quartet.** Gregorian chant, works by Josquin, Perotin, Mozart, Villa-Lobos, Kupferman, Leroy, others. Immanuel Lutheran, Lexington Ave. and 88th St., at 4. $5 . . . **Alaria Chamber Ensemble.** Works by Elgar, Berkeley, Warfield, Mamlok. Madison Avenue Presbyterian, at 73rd St., at 4. $5 . . . **Manhattan School of Music Orchestra.** Organ concertos by Dupre, Hindemith, Poulenc, Robinson, performed by David Higgs, Dennis Keene, McNeil Robinson, John Walker. Riverside, the Drive at 122nd St., at 4. Free. Preceded at 3 by James R. Lawson, carillonneur . . . **Ian Burr, clarinetist, and Michael Collier, pianist.** Works by Vaughan Williams, Ireland, Brahms, others. St. Michael's, 225 W. 99th St., at 3. $5 . . . **Charlie Persip and Super Band.** A Manna House concert, at St. Peter's Lutheran, Lexington Ave. at 54th St., at 7:30. $6, or $12 a family (two adults and up to four children).

Monday, March 10

SAN FRANCISCO SYMPHONY, Herbert Blomstedt conductor; pianist Claudio Arrau. Prelude to Wagner's *Lohengrin*; Beethoven's Piano Concerto No. 4; Nielsen's Symphony No. 4, "The Inextinguishable." Carnegie Hall at 8. $12–$20.

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Richard Goode. Beethoven's "Coriolan" Overture, Piano Concerto No. 2, and Symphony No. 5. Alice Tully Hall at 8. $6–$10.

MICHAEL WEBSTER, clarinetist, with pianist Barry Snyder, soprano Lucy Shelton. Works of Lutoslawski, Copland, Schubert, Berg, Bassett, Weber. Merkin Concert Hall at 8. $8.

DOUGLAS LIMA, IRA G. SHAPIRO, pianists. "Muscovian Ivories—An Evening of Russian Music." Works by Tchaikovsky, Prokofiev, Scriabin, Rachmaninoff. Carnegie Recital Hall at 7:30. $10.

PAILLARD CHAMBER ORCHESTRA, Jean-Francois Paillard conductor. Handel's Concerto Grosso, Op. 6, No. 10; K.P.E. Bach's Cello Concerto in A; Schubert's Rondo for Violin in A; Debussy's *Six Epigraphes Antiques*. Metropolitan Museum at 8. $12.

DAVID SHULER, organist. Music of Wuorinen (world premiere), Shapey (world premiere), Schuller (N.Y. premiere), Crumb (N.Y. premiere), Maxwell Davies, Messiaen, Druckman. Church of the Ascension, Fifth Ave. at 10th St., at 8. $7.

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MUSIC & DANCE

ANCORA QUINTET, with chamber orchestra conducted by Robert Gutter. N.Y. premieres by Fussell, Levine, Consoli, Bestor, Schwartz, Spratlan. Symphony Space at 8. $7.

RAYMOND LUEDEKE, clarinetist/**KENNETH HOPPER,** pianist. Messiaen, Wyner, Lutoslawski. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WOMEN PERFORM WOMEN'S MUSIC—Lucille Goodman, with songs by American composers; Carole Livingston, with women's protest songs. Humanities Institute, Brooklyn College; Student Center (718-780-5847), at 12:15. Free.

BERNARD GOLDBERG, flutist/**STODDARD LINCOLN,** harpsichordist. Faculty recital. Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves., at 8. $3.

Tuesday, March 11

NATIONAL ORCHESTRA OF NEW YORK, Enrique Batiz conductor; pianist Gustavo Romano. Brahms's Piano Concerto No. 1; Revueltas's *Music for Chatting* (N.Y. premiere); Elgar's *Enigma Variations*. Carnegie Hall at 8. $5–$12.

NEW YORK PHILHARMONIC—See 3/6. Tonight at 7:30.

DANIEL HEIFETZ, violinist/**ELLEN MACK,** pianist. Works by Mozart, Hoiby, Faure, Bartok. Merkin Concert Hall at 8. $7.50.

JEREMY MENUHIN, pianist, with pianist Richard Goode. Schubert, Bartok, Beethoven. 92nd Street Y at 8. $5–$8.

TERRA AUSTRALIS INCOGNITA—Australian music theater, with the Kronos Quartet, conductor Geoffrey Simon, baritone David O'Keeffe, soprano Meg Chilcott, others. Program includes Conyngham's *Bony Anderson* and Sculthorpe's String Quartet No. 8. Symphony Space at 8. $10.

BENJAMIN VERDERY, guitarist. Bach, Albeniz, Squatrito, Baitz, Johann Strauss, Jimi Hendrix. Church of the Holy Trinity, 316 E. 88th St., at 8. $6.

SAYURI IIDA, pianist. Carnegie Recital Hall at 8:30.

PAUL HALLEY, organist. Program to be announced. Trinity Church, Broadway at Wall St., at 12:45. Free.

NANA VASCONCELOS, percussionist/**TAHUANTINSUYO**—Latin music/Andean folk music. Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 6. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. 3/3 at 8: Verdi's *Falstaff*, Levine conducting; Blegen, Neblett, Boozer, Cossotto, Taddei, Ahlstedt, Monk. 3/4 at 8: Verdi's *Simon Boccanegra*, Chung conducting; Tomowa-Sintow; Milnes, V. Moldoveanu; Kavrakos; Courtney. 3/5 at 8: Zandonai's *Francesca da Rimini*, Santi conducting; Scotto, Mauro, Clark. 3/6 at 8: Handel's *Samson*, Rudel conducting; Shade, Te Kanawa, Sandra Walker, Vickers, Macurdy, Cook. 3/7 at 8: *Simon Boccanegra*; same as 3/4, except Plishka for Kavrakos. 3/8 at 2: *Falstaff*; same as 3/3 (WQXR). 3/8 at 8: *Francesca da Rimini*; same as 3/5. 3/10 at 8: premiere of a new production of Bizet's *Carmen*; Peter Hall director, sets and costumes by John Bury; Levine conducting; with Ewing, Malfitano, Lima, Devlin.

Other

BRIGADOON, by Lerner and Loewe. The New York City Opera. See Theater listings, page 113, for details.

THE STONE GUEST, by Dargomyzhsky. Sung in English, by the Chamber Opera Theatre of New York, Vladimir Kin conducting; directed by Thaddeus Motyka. Marymount Manhattan Theater, 221 E. 71st St. (496-0806). 3/5, 7 at 8; 3/9 at 4. $15–$20.

THE PIRATES OF PENZANCE—The New York Gilbert & Sullivan Players, at Symphony Space. 3/7 at 8; 3/8 at 3 and 8; 3/9, 12 at 3; 3/13, 14 at 8; 3/15 at 3 and 8; 3/16 at 3. $11–$22; children and seniors, $9–$18.

LIGHT OPERA OF MANHATTAN—Romberg's *The Desert Song*, through 4/6. Cherry Lane Theater, 38 Commerce St. (989-2020), west of Seventh Ave. Wed. at 2, Wed.–Sat. at 8; Sat. and Sun. at 3:30. $17.50 (Wed. and Thurs.); $20 (weekends); seniors, children less.

LIBUSE, by Smetana. Opera Orchestra of New York, Eve Queler conductor. Note: this concert performance will have a different cast from the one on 3/13 at Carnegie Hall. Lehman College Center, Bedford Park Blvd. West, Bronx. 3/8 at 7:30. $5–$10.

CASANOVA, an opera comique by Ethyl Eichelberger that combines music, theater, dance, and film. The Performing Garage, 33 Wooster St. (966-3651). Fri. and Sun. through 3/16 at 9, Sat. at 3 and 9. $8.

LUCIA DI LAMMERMOOR, by Donizetti. Amato Opera, 319 Bowery (228-8200). 3/7, 8, 15, 22, 23 at 7:30; 3/16 at 2:30. $10. Seniors and children $8.

DIE FLEDERMAUS, by Johann Strauss. Sung in English, by Regina Opera Theatre, Alejandro Guzman conductor. Regina Hall, Twelfth Ave. and 65th St. (718-232-3555), Brooklyn. 3/8 at 8; 3/9 at 4. $7.

DANCE

Jose Limon Dance Company

JOYCE THEATER—Through March 9. Tickets $17. 3/4, 5, 7 at 8; 3/9 at 2: *Heart to Heart, Rooms, The Moor's Pavane.* 3/6 at 8: *Also Egmont, Bittel, Recueil, Dances for Isadora, There Is a Time.* 3/8 at 8: *El Ultimo Canto, Break, Solo, Poeme Danse, The Moor's Pavane.* 3/9 at 7:30: *El Ultimo Canto, Break, Solo, Poeme Danse, There Is a Time.*

Central Ballet of China

BROOKLYN ACADEMY OF MUSIC—March 4–16. N.Y. debut of this Beijing-based company. 30 Lafayette Ave. (718-636-4100). Tickets $15–$30. 3/4 at 7, 3/8 at 2 and 8; 3/9 at 2; 3/11, 12, 13 at 8: *The New Year's Sacrifice,* Act II; *The Demon and the Mermaid*; *Variations for Four*; *Swan Lake,* Act II. 3/5, 6, 7 at 8; 3/14 at 8, 3/15 at 2 and 8; 3/16 at 2: *Three Preludes*; *By the Spring*; *Giselle* Act II pas de deux, alternating with *Don Quixote* pas de deux; *Maid of the Sea*, excerpts.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **DanceCompass.** 3/5, 7 at 8; 3/9 at 2 . . . **Choreo Dimensions 001.** 3/6, 8, 9 at 8.

Other

BRIGHT ORCHARD, choreographed by Diane Frank and Deborah Riley. Cunningham Studio, 463 West St. (924-0077). 3/7, 8, 9 at 9. $7.

DANCE UPTOWN WEEKEND—3/7 at 8: Harry/Senta Driver, with two N.Y. premieres. 3/8 at 1: Work by dance departments of CCNY (CitiDance Company), Brown, Middlebury, and Connecticut College. 3/8 at 8: Danny Grossman Dance Company. Aaron Davis Hall, CCNY, Convent Ave. and 134th St. (690-4100). $8.

ELINOR COLEMAN DANCE ENSEMBLE—Program includes a premiere. Danse Mirage Theater, 153 Mercer St. (226-5767). 3/8 at 8, 3/9 at 3. $5.

IV CAST—Choreography by Haim, Leonard, Miller, Watson. The Field at Pineapple, 599 Broadway (entrance on Houston St.). 3/8, 9 at 8 (219-8860). $7.

GUAJANA—Contemporary and folkloric Hispanic dance, including two new pieces. Henry Street Settlement House, 466 Grand St. (962-8231). 3/7, 8 at 7. $5.

IBO DANCERS OF HAITI—Voudon ritual dances. Humanities Institute, Brooklyn College Student Center, Flatbush and Nostrand Aves. 3/11 at 2:15. Free.

KUCHIPUDI AND ODISSI DANCE OF INDIA, with Vedantam Satyanarayana Sharma and Tempati Chinna Satyam. Asia Society, 725 Park Ave. at 70th St. (288-6400). 3/6 at 6:30 and 8:30. $20.

LISA KRAUS AND DANCERS, in "The Grand Tour," a collaboration with visual artist Jon Kessler. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8112). 3/6–9 at 8:30. $6.

MONICA LEVY, choreographer-filmmaker, with a premiere, "Lasting Effect." DTW, 219 W. 19th St. (924-0077). 3/6, 7, 8 at 8; 3/9 at 3. $7.

MUNA TSENG—Premiere of "Water Trilogy," a dance/theater/ritual work. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 3/8, 9 at 8. $7.

ORFEI, by Maureen Williams. La Mama Annex, 74 A E. 4th St. (475-7710). 3/6–9 at 7:30. $10.

OTHER EVENTS

WORDS ON THOUGHTS, THOUGHTS ON WORDS—The Russian poet **Yevgeny Yevtushenko,** who has been in this country to introduce his film *Kindergarten*, is on his way home, and will be at the Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., 3/8 at 8, in a program of his poetry. Norman Mailer will introduce the evening, and Robert De Niro will turn up to read *Babi Yar*. Tickets $10, $12 (947-5850) . . . **Eric Bogosian,** whose one-man performance *Drinking in America* is now a hit at the American Place, will be at the Cooper Union, Third Ave. and 7th St. (254-6300), 3/10 at 8; admission is free, and almost anything might happen on the free-style program . . . The same night, 3/10 at 8, this magazine's theater critic, **John Simon,** will read from the works of **Gunter Grass,** as well as from critical works about the German novelist, at the 92nd Street Y's Poetry Center, Lexington Ave. (427-6000); $10 admission. A group of the writer's drawings and etchings will be on view in the Y's Weill Art Gallery . . . A **Duse Marathon** 3/8, 1:30–6, salutes the YWCA's Women in History Month, at the Y, Lexington Ave. and 53rd St. An homage by Any Place Theatre to the actress Eleanora Duse as "actress, director, producer, woman, mother, and human being," the marathon inlcudes plays, a film, lecture, workshop. $15 for the day (371-1842) . . . **Arthur Miller** will read from his work and then take part in a question-answer session with his audience, at Free Theatre Productions' first spring program, 3/11 at 1:30, at St Bartholomew's Church, Park Ave. and 51st St. Free . . . **Playing It Safe,** a new play by Arthur Luiz, will be given in a staged reading presented by Gay and Lesbian Playwrights, prior to a theatrical showing, 3/9 and 10 at 7:30, at the Center, 208 W. 13th St.; donation is $2.

FOR BROWSERS AND BUYERS, some antiques and collectibles shows for the week: Late-19th- and early-20th-century furniture and design get the spotlight in the **Armory Antiques Show,** at the Seventh Regiment Armory, Park Ave. and 67th St., 3/6–9. Samples of the Vienna School, England's Aesthetic designers, and American styles will be shown and sold by 75 dealers, who will also display jewelry and artwork, accessories and small objects. Hours are noon–10 Thurs.-Sat., 11–6 Sun.; admission, $6. 3/5, 6–10, a preview party, $50, will benefit Channel 13, with a benefactors reception 5–6, $150 (560-2800). There'll be a guided tour of the show at 11 a.m. 3/6, for $15 (777-5218); and 3/8, 9–4, a symposium on American painting will include talks, discussion, a lunch, and admission to the show; $60. . . The annual **Spring Crafts Market** comes into Columbia U.'s Ferris Booth Hall for two weekends—3/7, 8, 9, 14, 15, 16; Fri. 2–8, Sat. 11–7, Sun. 11–6. It's at Broadway and 115th St., and admission is $3. Limoge enamels, blown glass, weavings, gold and silver sculpture, paper, designer clothing, wood, fiber, and much more will be on hand . . . The **Comic Book & Collectibles Marketplace** reopens 3/9, 10–4, at the Hotel Roosevelt Colonial Room, Madison Ave. and 45th St. Books from England, TV and movie ephemera, sports mementos, and lots of nostalgia, in addition to the comic classics. For collectors: take along your own treasures to trade and sell. Admission is $1 . . . **Sing a Song of Spring, a bazaar,** will be a collection of boutiques that include a "secondhand-Rose shoppe" for bargains, lots of giftware, cosmetics, clothes for every age and sex, toys, sporting goods, housewares, stationery, and more, along with raffles and homebaked foods. It's at Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills, Queens, 3/8, 6–10; 3/9, 10–6:30; 3/10, 10–3.

LECTURES TO NOTE—Panel discussions on subjects like "Deadly Dames" and "The Crime Fiction Marketplace" will be part of **Murder at Hunter: Whodunit?,** a conference on women crime writers. It's at Hunter College, Lexington Ave. and 68th St., 3/8, 9–4:30. Dorothy Salisbury Davis, Dorothy Uhnak, Mary Higgins Clark, Amanda Cross are some of the participants, and there'll be chances to meet and talk with the writers. $50 to register (772-5075) . . . **When 9 to 5 Was a Good Deal: Women Office Workers, 1870–1930,** is a lecture whose title explains all. Professor Anita Rapone is the speaker, 3/5 at 7:30, at Lehman College, Gate 6, Bedford Park Blvd. and Goulden Ave., Bronx. It's free . . . **Vartan Gregorian,** president of the New York Public Library and a professor at NYU and the New School, will talk at the 92nd Street Y (427-6000), 3/6 at 8. His topic: "Towards a Fragmented Culture?" $8 admission . . . Quilts, anyone? For true aficionados, a talk on **Baltimore Album Quilts; the Greatest Samplers of Them All,** by Pat Cox. It's at 6:30, 3/6, at the Donnell Library Center, 20 W. 53rd St. Must reserve: 718-377-3652.

SOME SPECIALS ON THE EARLY-MARCH CALENDAR—It's a first-annual: An **Irish Traditional Dance Festival,** 3/8, 2–midnight, is a combination performance-party-learning experience. First there'll be workshops in step dance, set and ceili dance, French Canadian clogging, waltzes and other couple dances, all demonstrated and taught by some top Irish steppers, and to live dance music on fiddle, flute, pipes. At 7:30, it's a dance concert, with guest artists, and then a ceili. Food and drink through the day and evening; at the Academy of Mt. St. Ursula, 330 Bedford Park Blvd., the Bronx; $7.50 for the whole program and $5 for the concert and ceili only . . . The **Salmagundi Club's spring auctions** of members' paintings and graphics are a seasonal harbinger, and here they are again, 3/7, 14, and 21 at 8:30. At the club's landmark headquarters, 47 Fifth Ave., the auctions benefit the scholarship program and art classes and include work in all media, which one can preview, daily and weekends 1–5. Portrait painter Thomas Loepp will give a demonstration of his work in oils, 3/5 at 8:30. All these events are free . . . Running of the sap in maple trees is another sign of spring, and Wave Hill will stage its annual **Maple Sugar Festival** 3/9, noon–4:30. You can watch as the sap is collected in buckets, then boiled down over a wood fire, and sampling is definitely part of the scene. Wave Hill is at 249th St. and Independence Ave., in the Bronx (549-2055), and $2 estate admission includes the festival . . . The annual **Salute to Brooklyn's Creative Youth** kicks off with a program at the Brooklyn Musem, 3/9 at 1:30. Dance and music groups from local schools will perform that day, and there's an art exhibit opening at the same time. Free.

TOURS

HISTORIC HARLEM, with architectural historian Michael George, hosted by Cooper-Hewitt Museum (860-6868). 3/8, 10–4. Visits to Alexander Hamilton's residence the Grange, Aunt Len's Doll and Toy Museum, the Morris Jumel Mansion (where luncheon will be served), and a privately owned 1893 mansion. $60.

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Must reserve for all. These on 3/9: **Illustrious Women,** 4–6; visits with Kathy Keeton, president of *Omni* Magazine and author of *Women of Tomorrow*, and with Elaine Kaufman, owner of Elaine's restaurant, where the meeting is; $10 . . . **Behind the Scenes,** 1–4, a tour of the Brooklyn Academy of Music, which includes a performance by the Central Ballet of China; $22 . . . **Artists' Hospitality,** 1–4; studios of Marsha De Triomphe, Debra Kelps, Linda La Via, who work in the Columbus Ave. area; $13.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—3/8 at 1, a tour with Brooklyn Academy of Music building manager Norman MacArthur, around the "BAM triangle," including the Williamsburgh Bank, the Hanson Place Church, and backstage at BAM. Meet in the lobby, at 30 Lafayette Ave. (718-788-8500, for directions). $2, children $1.

FIVE ISLANDS, THREE BRIDGES—An island-hopping trek, about 12 miles, with the Shorewalkers (663-2167): Visits to "Long, Roosevelt, Manhattan, Randalls, Wards." 3/9; phone Steve Stern for meeting instructions: 587-9691, Mon.-Fri., 9–5.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

SPORTS

COLGATE WOMEN'S GAMES—The finals will be held at Madison Square Garden (310-2195) 3/10, from 4 to 9. Olympian Diane Dixon will run the 400 meters. Free, first come first served.

PRO BASKETBALL—Knicks (Madison Square Garden; 564-4400): 3/11 at 7:30 vs. Cleveland. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.; 201-935-8888): 3/5 at 7:30 vs. Milwaukee; 3/7 at 7:30 vs. Detroit; 3/9 at 1 vs. Phoenix. $6–$17.

COLLEGE BASKETBALL—BIG EAST CHAMPIONSHIP (Madison Square Garden; 564-4400)—3/5 at 8: Opening round. 3/6 at 1 and 7: Quarterfinal doubleheaders. 3/7 at 7: Semifinal doubleheader. 3/8 at 7: Championship game. $65 for admission to entire tournament.

HOCKEY—Rangers (Madison Square Garden; 564-4400): 3/9 at 7:30 vs. Philadelphia. $6–$19 . . . **Islanders** (Nassau Coliseum, Uniondale; 516-794-4100): 3/8 at 5:05 vs. Washington; 3/11 at 8:05 vs. Calgary. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 3/6 at 7:35 vs. Detroit; 3/8 at 1:35 vs. Philadephia; 3/11 at 7:35 vs. Rangers. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 3/9, the Kings Point Handicap.

ALL-AMERICAN KARATE CHAMPIONSHIPS will be held at Madison Square Garden's Felt Forum (564-4400) 2/8 at 8. $8–$25.

CHILDREN

ONCE UPON A SUNDAY storytelling series continues at the 92nd Street Y (1395 Lexington Ave.; 427-6000, ext. 137) with Daniel Cohen, horror master for boys and girls. 2/9 at 2. Free, but must reserve

FRAUNCES TAVERN MUSEUM (54 Pearl St.; 425-1778) will present "Cinderella," performed by the Herrick Marionettes, 3/9 at 2. $2.

SECRETS OF THE RAINBOW will be presented at the Third Street Music School Settlement (11th St., between Second and Third Aves.; 777-3240). This musical, starring the Rainbow Eagle, was scored by Larry Karush, based on a story by Della Burfod. 3/9 at 1 and 3. Adults, $4.50; children and seniors, $2.50.

ALL THE NATIONS DANCE COMPANY presents traditional dances from around the world, at the Triplex (199 Chambers St.; 618-1980) 3/8 at 1. $4.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Cinderella," performed by eighteenth-century hand-carved puppets. Sundays at 2, through 3/23. $3.50.

HARLEQUIN & COMPANY will be presented by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716), through 3/22. Sat. at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—3/9 at 1: "Rumpelstiltskin"; at 2:30: "Peter Pan Meets the Wicked Wizard." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—3/7 and 8 at 11 and 1:

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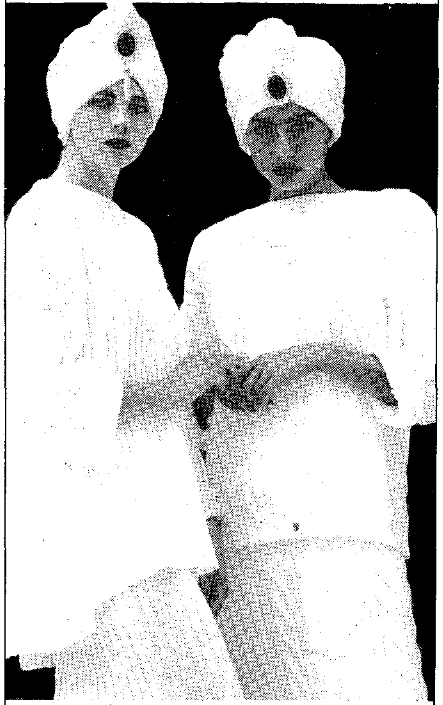

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"Pumpkin Patch & Gingerbread," by the ever-charming Mary Churchill. $3.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) will present a magic show. Sat. at 2, featuring Torkova and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060) on Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery," by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195) Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1, and "The Snow White Show" Sat. and Sun. at 3. $3 . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5 (must reserve; adults must be with a child) . . . **Little People's Theatre Company** (39 Grove St.; 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, Sat., Sun. through 3/30. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—At the Uris Center for Education, 3/8, from 9:30 to 1 p.m.: *"Une Fête Française"*: A Celebration of Eighteenth-Century France. Free . . . At the Children's Bookshop, 3/8 at 2: Psyanky—a demonstration of Ukrainian Easter-egg decorating, by Sofia Zielyk. (Optional museum admission.)

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—3/8, from 1 to 2:30: "Bannermakings"—decorate a colorful banner and wave it with Alice Siegel. 3/9, at 2 and 3: "Music, Baroque to Folk"—be entertained by Tablief, playing guitar and flute . . . At the **Marionette Theatre** (988-9093)—"Aladdin"; Tue.-Fri, 10:30 a.m. and 12 noon, Sat., 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird; Mon.–Fri, 10:30 a.m. and 12 noon, through 8/29. $1.50 . . . At **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976), a series of nature programs will be held for parents and kids, every Sat. from 10:30 a.m. to 11:30, through 3/22. Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—3/8 and 9 at 2: "Statue"—games about statues. Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672)—3/8 at 1:30: "The Jungle Book," performed by Pegasus Productions with life-size puppets, rod puppets, stick puppets, and hand puppets ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). 2/23 at 2:30: "From Congo to Cool," by Richard Dixon ($3). Hours: 1–5, closed Mon. Free museum admission.

SOUTH STREET SEAPORT MUSEUM (207 Front St.; 669-9424)—3/8, from 10 to 12: "Statue of Liberty Update Excursion" takes a close look at the lady, with children's author Jeffrey Eger. Adults, $10; children, $5. Museum hours: 11–5, closed Mon. Adults, $4; seniors, $3; children, $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—"Bugs!" an exhibition on the secret lives of insects, will open 3/9 and continue through 5/11 . . . 3/6 at 3:30: Visit a greenhouse. 3/7 at 2: Write a newspaper. 3/8 at 11 a.m.: English calligraphy workshop; also at 11: "The Amen Hour." 3/9 at 12:30: Writing letters around the world—get a pen pal; at 2: "The Inside Story"—our bodies and how they work. 3/10: Paper from the Pulp Workshop. Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060)—"Big Top Puppets," by Amy Trompetter, an ongoing exhibit of free-standing "circus puppets" that perform when activated by visitors . . . 3/8 at 1 and 3: "Goowin Balloowins," by Allynn Gooen. 3/9 at 1 and 3: Magpie Puppets will perform "Eeyore's Birthday," based on "Winnie the Pooh." Hours: Weekends, 10–5. $2.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half-roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL CAFE & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: California grilled vegetables, grilled swordfish oriental, Malaysian tofu sate. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–5. D Sun.–Thurs. 5–11. Fri.–Sat. to midnight. Private parties for 30. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.–Sat. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. til 1 a.m. **(S)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St., 255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, blackened rib eye steak. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–11. Private parties for 25–40. Closed Sat.–Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

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CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLOS 'N CHARLIE—521 West St., bet. Horatio & Gansevoort Sts., 645-0770. Casual. Mexican. Spcls: oysters jalapenos, chicken Yucatan, pork maya. No res. D daily 6:30–midnight. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I-M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. **(M)** **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** **AE, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–4. D daily 4–1. Br Sat.–Sun. noon–4. Complete L & D. Ent. nightly. **(I-M)** **AE, CB, DC, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pretheater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

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RESTAURANTS

14th–42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: calamari & vegetables, grilled veal chop with shiitake mushroom sauce, chicken roulade with basil, spinach & mozzarella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Italian. Spcls: agnolotti alle noci, red snapper al Brodetto, veal Lanterna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 10–100. Pianist Mon.–Sat. from 6. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AVGERINOS—153 E. 53rd St., in Citicorp Bldg., 688-8828. Casual. Greek. Spcls: roast leg of lamb, shrimp with feta cheese, mousaka, various siskebab. Res. sug. for D. L daily 11–5. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & *51st Sts.*, 753-5355. *Formal. French nouvelle cuisine.* Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. *52nd St.*, 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Sat. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. *L Mon.–Sat. noon–3. D Mon.–Sat.* 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, fettuccine with stir-fried beef, flounder en papillote, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Pianist. Closed Sun. **(M)** **AE, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi *tables, Rocky's choice, Benihana surf & turf. Res. sug.* L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for *L & D* Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L *Mon.–Sat. 11:30–2:30. Piano bar ent. nightly* 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

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RESTAURANTS

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11:30. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan-Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. to midnight. **(I)** **AE, DC.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: sorbetto vario, grigliato misto, cappellini primavera. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L & pre-theatre D. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SIAM INN—916 Eighth Ave., bet. 54th–55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.–Fri. noon–3. D daily 5–11:30. **(I)** **AE, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315–4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri.

noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.,751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

AUNTIE YUAN—1191a First Ave., bet. 64th–65th Sts., 744-4040. Dress opt. Taiwanese. Spcls: Peking duck, steamed Norwegian salmon in black-bean sauce, tasting dinner. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. noon–midnight. Private parties for 35. **(M)** **AE, DC.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.–Sun. 5–11. Private parties for 25–65. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: harvest noodles, turkey Belvedere. Res. sug. L daily noon–5. D daily 7:30–11:30. Private parties for 25–100. Free trolley bus for the Boat House from park entrances. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m.

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ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.–Sat. 5–11. Closed Sun. **(M)** **AE.**

ESTIA GREEK—308 E. 86th St., 628-9100. Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tues.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

HOEXTER'S CAFE—1442 Third Ave., at 82nd St., 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6–midnight daily. **(M)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sun.–Fri. 3–11:30, Sat. to 12:30. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce

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HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JULIA, A GARDEN RESTAURANT—226 W. 79th St., 787-1511. Casual. Continental. Spcls: poached sole with saffron & tomato butter sauce, grilled calves liver with red wine & shallot butter, fettuccine with wild mushrooms. Res. sug. L/Br daily 11:30–5. D daily 5–2 a.m. Jazz Sun. from 9 p.m.**(M)** **AE, CB, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75th–76th Sts., 496-1840. Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/5, Tad Shull Quartet. 3/6, Robert Silverman Quartet. 3/7, Ron Cuber Quartet. 3/9, Judy Saul and Trio. 3/10, Kimberly McLowen and Trio. 3/11, JaRom Eames and Trio. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 3/9, Les McCann Quartet; George Coleman Quartet. 3/10, Bass Desire with Peter Erskine, Mark Johnson, Bill Frisell, John Scofield. 3/11–16, Nancy Wilson. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 3/5, Montreux featuring Darol Anger, Barbara Higbie, Mike Marshall & Michael Manring with special guest Andy Narell. 3/6, The Jon Scofield Quartet; The Benny Wallace Quintet. 3/7,8, Sonny Rollins. 3/9, Doc Watson; Jim Kweskin. **No credit cards.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Every Mon. & Tues., Bob Neloms. Music from 9–1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 3/9, OTB (Out of the Blue). Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio with Hal Dodson on bass and Bob Emory on drums. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 3/8, Bob Paisley and Southern Grass. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 3/9, McCoy Tyner Trio with Avery sharpe on bass, and Louis Hayes on drums. Every Mon., Les Paul Trio. Shows Mon.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 3/5, The Wygals; Miracle Legion. 3/6, Diedre McCalla. 3/7, Casselbury & Dupree. 3/8, Melanie. 3/9, Kryptic Doggeral; Jim Woods. 3/10, Pat DiNizio. 3/12, Temper Van Beethoven; Boiled in Lead; Deja Voodoo. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 3/6, Larrry Vuckovich. 3/7,8, Jack Wilkins with Mike Longo and Steve Laspina. 3/9, Nat Jones. 3/10–12, Mickey Tucker. **Upstairs:** 3/6 at 8, Lee Truesdale with Ray Gordon, followed by Gail Boggs with Brenda Madison at 10. 3/7 at 8, Laura Koski with Steve Lucci, followed by Gail Boggs with Brenda Madison at 10; comedy at midnight. 3/8 at 8, Marta Sanders with Benny Key; cabaret with singers & comedians at 9,11, & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 3/5–8, 10–3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3 a.m., singer Stephanie Crawford and trio. Tues., 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 3/6,13 at 8, Marta Heflin with David Lewis. 3/7 at 8, Germaine Hunter; Stephanie Clarke at 10:30. 3/8 at 8, Denise Pence; Rettadel Tupper at 10:30. 3/10 at 9, Jay Leonhart with Mike Renzi. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 3/8,11–15, pianist Cedar Walton with Ron Carter on bass. 3/9,10, pianist Esther Blue. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/15, Jackie Cain and Roy Kral present "A Sondheim Collection," Tues.–Sat. at 9 & 11. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 3/7, Wilson Pickett. 3/8, The Golden Palominos. 3/10, Hagler Vs. Mugabi. 3/14, The Jesus and Mary Chain. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 3/9, King of the Omniverse Sun Ra Arkestra. 3/10, Gil Evans' Orchestra. 3/11–16, David Murray Octet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 3/8, singer Freda Payne, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 3/11–15, jazz-singer Tina Fabrique. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 3/5–8, Mitch Ryder. 3/11, Diane Scanlon. 3/12, Kristi Rose and the Dying Breed. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa Meets Jazz. 3/10, Luis "Perico" Ortiz, Bobby Rodriguez y La Nueva Compania with jazz soloist Lew Tabakin. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 3/9, Arthur Blythe Quartet featuring John Hick, Bobby Battle. 3/10, Mel Lewis 17-piece Jazz Band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 3/5–9, The Joe Newman Jazz Quintet. 3/11, Don Leight. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 3/8, pianist Kirk Lightsey with Cecil McBee on bass. 3/9,16, guitarist Gene Bertoncini with Michael Moore on bass. 3/10–15, pianist Hal Schaffer with Brian Torff on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 3/5, Bobby "Blue" Bland and Luis Excelsior. 3/6, The Trips Festival. 3/7,8, La Bamba and the Hubcaps. 3/9, Who It Is with Steve Gadd. 3/10,11, Albert King. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 3/5,7, Soozie Tyrell and the Saddlites. 3/6, Showcase. 3/8, The Mules Brothers. Music Wed.–Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 3/9, comedian Louie Anderson with Billy Jaye, Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. 3/11–16, comedian Andrew 'Dice' Clay. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 3/9, comedians Jack Simmons, Eddie Strange; Richie Gold; Danny Curtis and Hiram Kasten. Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/5 at 8, Judy Milstein; Maxine Lapiduss. 3/6 at 8, Jane Burbank; Carmel Ferrer. 3/7 at 8, For Play; Weekend Comedy Explosion! at 10; Mr. Ruby Rims at midnight. 3/8 at 8, Joe Morra; Weekend Comedy Explosion! 3/9 at 8, Elliot Meyers; Jeff Loeffelholz at 10. 3/10 at 8, Taboo in Revue; Clay Coury at 10. 3/11 at 8, Maggi-meg Reed; Bad Attitudes at 10. **No credit cards.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. Thru 3/29, 12th Anniversary Gala Show with Peter Kougasian, Glen Gazin, Dorothy Dietrich and Dick Brooks. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 3/5, magician Imam and singer Pamela Smith. 3/6, magician Jo Monti and comedian Terry Day. 3/7,8, Imam and juggler Tony Duncan. 3/11, Showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—At Mister Sam's, 1265 Third Ave., at 73rd St., 517-2020. A new comedy/cabaret clubspotlighting Steve Mandel, D.F. Sweedler, and host/m.c. Gary Schuman. Shows Wed. & Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. The Tommy Furtado Quartet alternating with singer-pianist Glen Covington and his trio, nightly except Sun., from 7:30 to 3 a.m. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 3/5, Ronald Shannon Jackson and the Decoding Society. 3/6, African Connection. 3/11, Ayizan. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie ... Mon. at 8, Ballroom Briefs - revue ... Tues. at 6:30, Joe Derise Ten-Tette ... 3/11–29, Charles Pierce. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, The Super Gauchos, and The Magnificent Force, Sun.–Thurs. at 9 & 11:30, Fri. & Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 3/16, singer Michele Bautier, Tues.–Sat. at 9, followed by the Ronny Whyte Trio till 2 a.m. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. Every Mon. at 8, *Interplay,* improvisational group; *Don't Even Think of Parking Here,* comedy revue written by Peter Freedman, music by Roger Leonard at 10. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 3/5, Marjorie Miller. 3/6, *Sweet Auburn,* musical revue. 3/7, Barbara Howard; *Sweet Auburn.* 3/8, Larry Atello. 3/9, *Sweet Auburn*; *Forgotten Broadway,* musical revue. 3/11, Lillibet Hitchcock. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 3/15, pop-jazz singer Susannah McCorkle, Tues.–Thurs. at 9:30, Fri.–Sat. at 9:30 & 11:15. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 4/12, singer-pianist Michael Feinstein, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/29, Steve Ross with Bruce Samuels on bass, nightly at 9:15 & 11:15. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Every Fri.–Sat., from 7–1 a.m. dine and dance to the Bourbon Street Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.–Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld play Mon. & Tues. **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts., 724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Singer-pianist Chris Barrett every Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 3/5, Marlene Ricci; Lindberg & Hall. 3/6, Tamara. 3/7,8, Judy Kreston & David Lahm; Lindberg & Hall. 3/9, Amy Coleman; Lindberg & Hall. 3/11, Exa Ruth Brown. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

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RADIO HIGHLIGHTS

Wed., March 5

3:00/WNCN—Verdi: *La forza del destino:* Ov; **Haydn:** Qt in f, Op. 20, #5; **Holborne:** *Muy Linda; Pavan, Galliard; Honie-Suckle.*

WNYC—Arnold Dreyblatt and his "Orchestra of Excited Strings."

4:00/WQXR-AM/FM—Beethoven: "Leonore" Ov #2; **Poulenc:** Sonata for 2 Clarinets.

5:00/WNCN—C. P. E. Bach: Sym #1 in D; **Telemann:** Cto for Flute & Harpsichord #2 in G; **Wagner:** *Rienzi:* Ov.

6:00/WNCN—Sor: Variations on the Theme "Marlborough," Op. 28; **C. Stamitz:** Trio Sonata for Flute in F, Op. 14, #5; *Capriol Suite.*

7:03/WQXR-AM/FM—Abel: Sym #3 in E-Flat, Op. 10; **Rossini:** Variations for Oboe & Small Orch.

8:00/WNCN—Buxtehude: Cantata, "Mit Fried und Freud ich fahr dahin"; **Anon:** Medieval Spanish Music: Catalan.

WNYC—Mozart: Serenade #7 in D, "Haffner"; **Castelnuovo-Tedesco:** *The Lark.*

8:05/WQXR-AM/FM—Gade: Sym #1 in c, "On Sjolund's Fair Plains"; **Rosenberg:** *Voyage to America:* Intermezzo.

9:00/WNCN—Gretry: *Le Jugement de Midas:* Ov; **Schumann:** *Waldscenen,* Op. 82, #7, "The Prophet Bird."

Thurs., March 6

3:00/WNCN—Bach: Trio Sonata in G; **Liszt:** *Harmonies poetiques et religieuses,* #7, "Funerailles"; **Brahms:** Piano Trio #2 in C, Op. 87.

WNYC—Chadabe: *Settings for Spirituals;* **Kotik:** *Many, Many Women.*

4:00/WQXR-AM/FM—Bach: Cto #3 in c for 2 Harpsichords & Strings; **Mozart:** Qt for Flute & Strings in G.

5:00/WNCN—Liszt: Hungarian Rhapsody #12 in c-sharp; **Beethoven:** "Consecration of the House" Ov, Op. 124; **Lanner:** Dances for Orch.

6:00/WNCN—A. Scarlatti: Cto for Recorder in a; **Nielsen:** Piano Works, Op. 59.

7:03/WQXR-AM/FM—Live broadcast from the WQXR Concert Theater, featuring pianist Bella Davidovich and violinist Dmitri Sitkovsky.

8:00/WNCN—Wieniawski: Variations on an Original Theme; **Bizet:** *Carmen:* Suite #2.

WNYC—The Chamber Music Sociey of Lincoln Center. With Irene Worth, narrator, pianist Horacio Gutierrez, violinist Lynn Chang, xylophonist Richard Fitz, glockenspielist Joe Passaro. **Vivaldi:** Sonata for Flute, Oboe, Bassoon & Harpsichord in g; **Saint-Saens:** *Carnival of the Animals;* **Satie:** *Sports et Divertissements;* **Brahms:** Piano Trio in B, Op. 8.

8:05/WQXR-AM/FM—Rossini: Sonata in C for Strings; **Schumann:** Sym #1 in B-Flat.

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. Amadeus Quartet. **Haydn:** Qt in d, Op. 76, #2; **Britten:** Qt #3, Op. 94.

Fri., March 7

3:00/WNCN—Bach: Prelude & Fugue in b; **Sibelius:** Sym #6 in d, Op. 104; **Boyce:** Sym #4 in F.

WNYC—Blacher: 24 Preludes; **Constant:** Preludes for Orch.

4:04/WQXR-AM/FM—New York Philharmonic/WQXR Telethon, broadcast live from Avery Fisher Hall.

5:00/WNCN—Bach: "Brandenburg" Cto #3 in G; **Stravinsky:** Sonata for Piano (1924); **Enesco:** Roumanian Rhapsody in D, Op. 11.

6:00/WNCN—D. Scarlatti: Sonatas for Harpsichord; **Vivaldi:** Cto for Organ, Violin & Strings in F; **Rossini:** *William Tell:* Ov.

8:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

9:00/WNCN—Beethoven: *Landler;* Rondino for Wind Octet in E-Flat, Op. post.; Piano Trio #5 in e-flat, Op. 70, #2.

WNYC—Verdi: *Don Carlos:* Excerpts.

Sat., March 8

10:00 a.m./WNCN—Beethoven: Sonata for Piano #21 in C, Op. 53, "Waldstein"; **Wagner:** *Lohengrin:* Prelude to Act III.

WQXR-AM/FM—New York Philharmonic/WQXR Radiothon. Broadcast live from Avery Fisher Hall.

11:00 a.m./WNCN—Chopin: Polonaise in A-Flat, Op. 53, "Heroic"; **Sibelius:** Sym #4 in a, Op. 63.

12:00/WNCN—Ibert: Cto for Flute; **Bartok:** Duos for Violins, #6–10.

WNYC—The Salzburg Festival. The Vienna Philharmonic. **Schubert:** Sym #9 in C, "The Great"; **Stravinsky:** *The Rite of Spring.*

1:00/WNCN—Beethoven: Sym #5 in c, Op. 67; **Mozart:** Andante for Flute & Orch in C; **Beethoven:** Sym #5 in c, Op. 67.

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Verdi:** *Falstaff* (Blegen, Neblet, Boozer, Cossotto, Quilico, Alstedt, Monk/Levine).

3:00/WNCN—Vaughan Williams: *Lark Ascending;* **Bach:** Toccata & Fugue in d; **Rimsky-Korsakov:** *Snow Maiden:* Suite.

5:00/WNCN—Krumpholz: Sonata for Flute & Harp in F; **Mozart:** Divertimento in B-Flat; **Weber:** *Invitation to the Dance.*

6:00/WQXR-AM/FM—New York Philharmonic/WQXR Radiothon.

8:00/WNCN—Artist's Image. Placido Domingo, tenor. **Puccini:** *Manon Lescaut:* "Oh, saro la piu bella!"; **Massenet:** *Manon:* "Toi! Vous"; **Leoncavallo:** *Zaza:* "Zaza, piccola zingara."

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. Henry Pleasants, guest.

WNCN—Saturday Night Opera. **Wagner:** *Tristan und Isolde* (Price, Fassbaender, Kollo, Fischer-Dieskau, Moll, Leipzig Radio Chorus, Dresden State Opera Orch/Kleiber).

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. Beniamino Gigli in Concert. Ed Rosen, guest.

Sun., March 9

9:04 a.m./WQXR-AM/FM—New York Philharmonic/WQXR Radiothon.

10:00 a.m./WNCN—Classic Guitar. **Albeniz:** *Suite Espagnola:* Leyenda; **Villa-Lobos:** Prelude for Guitar #1 in e; **Paganini:** Centone di sonate, Op. 64.

WNYC—Strauss: Sonatina, "From an Invalid's Workshop"; **Shostakovich:** String Qt #1 in C, Op. 49.

11:00 a.m./WNCN—Telemann: Solo for Oboe & Continuo in g; **Liszt:** *Annees de pelerinage,* #2: Sonetto 123 del Petrarca.

WNYC—Recordings by Ignaz Friedmann.

12:00/WNCN—Lawes: Dances; **Brahms:** Intermezzi, Op. 117; **Mozart:** Qnt in E-Flat.

WQXR-AM/FM—New York Philharmonic/WQXR Radiothon.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; soprano Marvis Martin, mezzo-soprano Anne Sofie von Otter, tenor Jerry Hadley, bass Malcolm King, piano Tamas Vasary, Chicago Sym Chorus. **Mozart:** Cto for Piano #20 in d; Mass in c.

2:00/WNYC—New Sounds. **Winter:** *Canyon:* Excerpts; **Dempster:** *Standing Waves.*

3:00/WNCN—Telemann: Cto for 2 Clarinets in d; **Bellini:** *Norma:* "Meco all'altar di Venere . . . Me protegge, me difende"; **Haydn:** Sym #100 in G, "Military."

4:00/WQXR-AM/FM—New York Philharmonic/WQXR Radiothon.

5:00/WNCN—Sibelius: Sym #7 in C, Op. 105; **Chopin:** Mazurka #34 in C, Op. 56; **Morel:** Suite #3 in D.

7:00/WNCN—Prokofiev: *Love for Three Oranges,* Op. 33: March; **Brahms:** Sonata for Cello & Piano #2 in F, Op. 99; **Corelli:** Cto Grosso in F, Op. 6, #6.

8:00/WNYC—Pipedreams. Organ works by Guilmant, Widor, Mendelssohn, Bach, Tschirch, Parker, Thayer, Rubsam, Franck.

WQXR-AM/FM—New York Philharmonic/WQXR Radiothon.

Mon., March 10

3:00/WNCN—Glinka: *Russlan and Ludmila:* Ov; **Stolzel:** Cto for Trumpet in D; **Bach:** Cantata, "Und es waren Hirten in derseben Gegend": Sinfonia.

4:00/WQXR-AM/FM—Grainger: *Lincolnshire Posy;* **Bach:** Sonata in G for Flute & Harpsichord.

5:00/WNCN—Locatelli: Sonata for 2 Flutes in e; **Bruch:** Adagio appassionato, Op. 57.

6:00/WNCN—Schumann: *Manfred,* Op. 115: Ov; **Soler:** Fandango in d; **Liszt:** *Orpheus.*

7:03/WQXR-AM/FM—Handel: *Royal Fireworks Music;* **Berlioz:** *The Trojans at Carthage:* Ballet Music; **Chopin:** Impromptu #4 in c-sharp, Op. 66.

8:00/WNYC—The Frick Collection. **Schumann:** Adagio and Allegro, Op. 70; **Brahms:** Sonata for Cello & Piano, Op. 99.

8:05/WQXR-AM/FM—Grieg: *Peer Gynt.*

9:00/WNCN—Forqueray: *Pieces de Clavecin:* Suite #4 in g; **Kodaly:** *Missa Brevis.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; tenor Anthony Johnson, baritone Benjamin Luxon, soprano Edith Mathis, mezzo-soprano Carolyn Watkinson, tenor Keith Lewis, baritone, Tanglewood Festival Chorus. **Bach:** *The Passion According to St. Matthew.*

Tues., March 11

3:00/WNCN—Smetana: *Bartered Bride:* 3 Dances; **Haydn:** Sym #7 in C, "Noon."

4:00/WQXR-AM/FM—Beethoven: Violin Cto Movement in C; **Handel:** Sonata in C for Recorder.

5:00/WNCN—Handel: Cto Grosso in a, Op. 6, #4; **Mussorgsky:** *Khovanshschina:* Highlights; **Haydn:** Sym #25 in C.

6:00/WNCN—Liszt: "Mephisto" Waltz, #1; **Avison:** Cto Grosso #2 in G after D. Scarlatti.

7:03/WQXR—AM/FM—Chopin: Polonaise #6 in A-Flat, Op. 53, "Heroic"; **J. Stamitz:** Clarinet Cto in B-Flat.

8:00/WNCN—Cambridge Buskers, flute and accordion, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. **Sibelius:** *Pohjola's Daughter;* **Telemann:** Cto for Trumpet in D; **Mahler:** Sym #4.

8:05/WQXR-AM/FM—Mozart: Sonata #1 in E-Flat for Organ & Strings; **Korngold:** Sinfonietta for Large Orch.

9:00/WNCN—Bach: "Brandenburg" Cto #4 in G; **Raff:** Jig and Variations; **Telemann:** Qt for Bassoon, Flute, Oboe, & Continuo in d.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Charles Dutoit, conductor; violinist Young Uck Kim, soprano Sylvia Sass, bass Aage Haugland. **Sibelius:** Violin Cto in d; **Bartok:** *Bluebeard's Castle.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, March 5–7 and 10–11

❷ **WCBS**
212-975-4321
❹ **WNBC**
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800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning (cc)
❾ Jimmy Swaggart
⓫ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/New Jersey Now
Mon/Tom and Jerry
Tue/Carrascolendas
🅗 Thu/Animalympics
Fri/College

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
🅗 Wed, Mon/Jack and the Beanstalk
🅢 Fri/The Enchanted Journey
Tue/**Movie:** Zelig

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ The Jetsons
㉛ Ohayo! New York
🅗 Fri/The Berenstain Bears' Easter Surprise
Tue/Peter and the Magic Egg
🅢 Wed/Soldier's Home

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ Heathcliff
🅗 Fraggle Rock
🅢 Thu/**Movie:** Hard to Hold
Mon/Let the Falcon Go

8:00
⓫ Challenge of the Gobots
⓭ 3-2-1 Contact
🅗 Wed/**Movie:** The Cannonball Run
Thu/**Movie:** Without a Trace
Fri/**Movie:** The Fifth Musketeer
Mon/**Movie:** The Aviator
Tue/**Movie:** Brainstorm
🅢 Wed/**Movie:** The Adventures of Buckaroo Banzai
Tue/Life on the Mississippi

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood
🅢 Fri/**Movie:** Zelig
Mon/**Movie:** Manny's Orphans

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Love Boat
㉛ AM Weather (except Tue)
Tue/Body Electric
🅦 Wed/**Movie:** Tomboy
Thu/**Movie:** Moscow on the Hudson
Fri/**Movie:** Impulse
Mon/**Movie:** Reuben, Reuben
Tue/**Movie:** Little Boy Lost

9:10
⓭ Sesame Street

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Partridge Family
㉛ Tue/**Special:** City Council Hearings on the Proposed Gay Rights Bill (concludes at 4:30 p.m.)

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❾ My Favorite Martian
⓫ Sanford & Son
🅗 Wed/**Movie:** Tin Man
Thu/**Movie:** The Bostonians
Fri/Separate Tables
Mon/**Movie:** The Flamingo Kid
Tue/**Movie:** Max Dugan Returns
🅢 Wed/**Movie:** The Scarlet Coat
Thu/**Movie:** The Catered Affair
Fri/**Movie:** Lovely to Look At
Mon/**Movie:** The Happy Ending
Tue/**Movie:** Come and Get It

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Make Room for Daddy
❼ Sally Jessy Raphaël
❾ My Favorite Martian
⓫ Best Talk in Town

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Bruce Forsyth's Hot Streak
❾ Bewitched
⓫ What's Hot! What's Not?
🅦 Wed/**Movie:** Making the Grade
Thu/**Movie:** The Little Foxes
Fri/**Movie:** Blood Simple
Mon/**Movie:** Dreamscape
Tue/**Movie:** Amadeus

11:30
❹ Scrabble
❺ All in the Family
❼ New Love American Style
❾ I Dream of Jeannie
⓫ News

12 NOON
❷ Press Your Luck
❹ Super Password
❺ ❾ News
❼ Ryan's Hope
⓫ Odd Couple
🅗 Wed/**Movie:** Max Dugan Returns
Thu/**Movie:** The Aviator
Fri/**Movie:** Trenchcoat (cc)
Mon/**Movie:** The Cannonball Run
Tue/**Movie:** Without a Trace
🅢 Wed/**Movie:** The Hunter
Thu/**Movie:** Brainstorm
Mon/**Movie:** Secrets
Tue/**Movie:** The Adventures of Buckaroo Banzai

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** The French Connection II (1975). *Gene Hackman, Fernando Rey.* A New York cop goes to France, determined to nail the kingpin of a narcotics syndicate who eluded him in America.
Thu/**Movie:** Drums (1938). *Raymond Massey, Valerie Hobson.* English troops in India fight off fanatics with the aid of a native prince.
Fri/**Movie:** The Super Cops (1974). *Ron Leibman, David Selby.* Two policeman bring their unorthodox brand of justice to stop the drug market in a crime-ridden section of Brooklyn.
Mon/**Movie:** Sixteen Byte Data Chip and the Brown-Eyed Fox (1981). *Ben Vereen, Jeff Goldblum.*
Tue/**Movie:** The Streets of San Francisco (1972). *Karl Malden, Michael Douglas.* A search is on for the murderer of a young girl whose body is found floating in San Francisco Bay.
🅢 Fri/**Movie:** Electric Dreams

1:00
❹ Days of Our Lives
❼ All My Children
❾ Joker's Wild
🅦 Wed/**Movie:** Up the Creek
Thu/**Movie:** Reuben, Reuben
Fri/**Movie:** After the Fall of New York
Mon/**Movie:** The Little Foxes

1:30
❷ As the World Turns
❺ Hour Magazine
❾ Tic Tac Dough
🅗 Fri/**Movie:** Chattanooga Choo Choo

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
🅗 Wed/**Movie:** To Find My Son
Thu/**Movie:** Oxford Blues
Mon/Ray Bradbury Theater: *Banshee*
Tue/**Movie:** On the Town
🅢 Wed/**Movie:** Turk 182!
Thu/It's Showtime
Mon/**Movie:** Twilight of Honor
Tue/**Movie:** Lovely to Look At
🅦 Tue/**Movie:** Scarface

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
🅗 Mon/**Movie:** Romancing the Stone
🅢 Thu/**Movie:** Condemned
Fri/**Movie:** Zelig

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Food for Thought: Take Six Cooks
Thu/Frugal Gourmet
Fri/Madeline Cooks: New Ways With Whole Chickens
Mon/Great Chefs of Chicago: Chef Jean Banchet
Tue/Yan Can Cook
🅦 Wed/**Movie:** Tomboy
Thu/**Movie:** Moscow on the Hudson
Fri/**Movie:** Impulse
Mon/**Movie:** Reuben, Reuben

3:30
❺ She-Ra
⓫ The Transformers
🅗 Fri/**Movie:** Bye Bye Birdie

3:35
⓭ Wed, Fri/Cats and Dogs
Thu/Square-Foot Gardening
Mon/All New This Old House (cc)
Tue/House for All Seasons

4:00
❷ Quincy
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Vega$
⓫ G.I. Joe
🅗 Wed/Jack and the Beanstalk
Thu/Video Jukebox
Tue/Peter and the Magic Egg
🅢 Wed/Life on the Mississippi
Thu/Young King Arthur
Fri, Tue/An Easter Story
Mon/**Movie:** Manny's Orphans

4:10
⓭ Sesame Street

4:30
❹ People's Court
❺ Thundercats
❼ Sale of the Century
⓫ Good Times
㉛ World TV Presents
🅗 Thu/Animalympics
Mon/Video Jukebox
Tue/The Berenstain Bears' Easter Surprise
🅢 Fri/The Enchanted Journey
Tue/Life on the Mississippi

5:00
❷ ❼ News
❹ Live at Five
❺ Brady Bunch (except Fri)
Fri/**Special:** My Little Pony
❾ Police Woman
⓫ Eight Is Enough
🅗 Wed/**Movie:** On the Town
Mon/R.W.
Tue/**Movie:** A Passage to India
🅦 Wed/**Movie:** Little Boy Lost
Thu/**Movie:** Les Miserables
Fri/**Movie:** Misunderstood
Mon/Rick Springfield: The Beat of the Live Drum
Tue/**Movie:** Mass Appeal

5:20
⓭ Mr. Rogers' Neighborhood

5:30
❺ What's Happening (except Fri)
Fri/**Special:** VTR Popples
㉛ City Comment
🅗 Fri/The Berenstain Bears' Easter Surprise (cc)
Mon/**Movie:** To Find My Son
🅢 Mon/Let the Falcons Go

5:45
㉛ News From City Hall

SOLUTIONS TO LAST WEEK'S PUZZLES

R	I	P	O	S	T	E	■	E	N	D	L	E	S	S
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P	L	A	N	T	E	D	■	A	N	D	A	N	T	E
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C	A	S	T	R	O	C	K	W	E	L	L	E	S	A	F	E	R	R	E	R
O	R	E	A	D	■	■	A	I	R	■	A	T	O	P	■	T	O	A	S	T
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Weeknights, March 5–7 and 10–11

WED., MAR. 5

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Great Chefs of Chicago
Ⓢ Soldier's Home

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Monty Python
㉑ Nightly Business Report
Ⓗ **Movie:** The Cannonball Run
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Turk 182!

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Fast Times
④ Highway to Heaven
⑤ P.M. Magazine
⑦ MacGyver (cc)
⑨ News
⑪ **Movie:** Zeppelin (1971). Michael York.
㉑ Survival Special: The Lions of Etosha—King of the Beasts
㉛ Moments in Time
Ⓝ Hullabaloo Over Georgie and Bonnie's Pictures
Ⓢ Brothers (cc)

8:30
② Tough Cookies
⑤ **Movie:** Banacek: The Greatest Collection of Them All (1973). George Peppard, Penny Fuller.
⑨ Family Feud
⑬ The Tripods
Ⓢ Best of Bizarre (cc)

9:00
② Crazy Like a Fox
④ Blacke's Magic
⑦ Dynasty (cc)
⑨ **Movie:** Murderer's Row (1966). Dean Martin, Karl Malden.
⑬ Planet Earth: Fate of the Earth
㉑ Great Moments With National Geographic
㉛ Crime Inc.: All in the Family (Part I)
Ⓗ **Movie:** The Killing Fields
Ⓢ **Movie:** The Adventures of Buckaroo Banzai
Ⓦ **Movie:** Making the Grade

9:30
Ⓝ The Cure

10:00
② The Equalizer
④ St. Elsewhere
⑤ ⑪ News
⑦ Hotel
Ⓝ **Movie:** Another Country

10:15
⑬ **Movie:** No Nukes!

10:30
⑪ News
㉛ Doctor Who

10:45
Ⓢ Comedy Close-up

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
㉑ Nightly Business Report
Ⓢ **Movie:** Warriors of the Lost World
Ⓦ **Movie:** Naughty Girls . . . Need Love Too

11:30
② T. J. Hooker
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ The Honeymooners
㉑ Long Island Report
Ⓗ **Movie:** Choose Me

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
Ⓝ **Movie:** The Elusive Pimpernel

12:20
⑬ Masterpiece Theatre: Mountbatten—The Last Viceroy (cc)

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓦ **Movie:** Tomboy

12:35
Ⓢ **Movie:** Turk 182!

12:40
② **Movie:** The Third Girl From the Left (1973). Tony Curtis, Kim Novak.

1:00
⑤ Get Smart
⑦ **Movie:** Yankee Pasha (1954). Jeff Chandler.
⑨ Joe Franklin
⑪ Comedy Break

1:20
Ⓗ **Movie:** The Blues Brothers

1:30
④ ⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** The Three Avengers (1980).
⑨ **Movie:** O.S.S. (1946). Alan Ladd, Patrick Knowles.
⑪ Start of Something Big
Ⓦ **Movie:** Up the Creek

2:20
Ⓢ **Movie:** Firestarter (cc)

2:30
④ Ben Casey

3:00
⑪ Emergency

3:30
④ Ben Casey

3:35
Ⓗ **Movie:** The Rose

3:57
⑤ Get Smart

4:00
⑨ Joe Franklin
⑪ Kung Fu

4:20
Ⓢ Brothers (cc)

4:30
④ Here's Lucy

4:50
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News
Ⓢ Life on the Mississippi

THU., MAR. 6

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Magic of Oil Painting
Ⓗ Ⓢ **Movie:** Hard to Hold

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Food for Thought
㉑ Nightly Business Report
Ⓦ **Movie:** The Little Foxes

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Not *Necessarily* the News

8:00
② Magnum, P.I.
④ Cosby Show
⑤ P.M. Magazine
⑦ Ripley's Believe It or Not! (cc)
⑨ News
⑪ **Movie:** Red Alert (1977). William Devane, Ralph Waite.
㉑ Brainstormers
㉛ New York Screening Room
Ⓗ **Movie:** Missing in Action 2—The Beginning
Ⓝ **Movie:** 1918
Ⓢ **Movie:** Moscow on the Hudson (cc)

8:30
④ Family Ties
⑤ **Movie:** McCloud: Top of the World, Ma! (1971). Dennis Weaver, Bo Svenson.
⑨ **Basketball:** Knicks vs. Washington
⑬ Heritage: Civilization and the Jews—The Golden Land (cc)
㉑ This Old House

9:00
② Simon & Simon
④ Cheers
⑦ The Colbys (cc)
㉑ Legends of Country Music
㉛ Only One New York
Ⓦ **Movie:** Amadeus

9:30
④ Night Court
㉛ TBA

9:55
⑬ Almonds and Raisins

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20 (cc)
㉛ On Our Own
Ⓗ **Movie:** The Flamingo Kid
Ⓝ **Movie:** Black Narcissus
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:30
⑪ News
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
Ⓢ **Movie:** Brainstorm

11:30
② Night Heat
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Racing
⑪ The Honeymooners

11:45
⑬ The Nadine Gordimer Stories: Dramas of South Africa—Good Climate, Friendly Inhabitants
Ⓗ Benny Hill—Unleashed

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
㉑ Nightly Business Report
Ⓝ **Movie:** The Bay Boy
Ⓦ **Movie:** Raw Talent

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood

12:40
② **Movie:** Code Name: Diamond Head (1977). Roy Thinnes.

12:45
Ⓗ **Movie:** The Initiation

12:55
🅢 **Movie:** Missing in Action 2—The Beginning

1:00
❺ Get Smart
❼ **Movie:** Houseboat (1958). Cary Grant.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
❺ I Love Lucy
🅦 **Movie:** Moscow on the Hudson

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Canterville Ghost (1944). Charles Laughton.
❾ **Movie:** Go for Broke (1951). Van Johnson, Warner Anderson.
⓫ Lifestyles of the Rich and Famous

2:25
🅗 Richard Pryor Live on the Sunset Strip

2:30
❹ Ben Casey

2:35
🅢 **Movie:** Sex Games of the Very Rich

3:00
⓫ Emergency

3:30
❹ Ben Casey
🅦 **Movie:** Reuben, Reuben

3:50
🅗 **Movie:** The New Kids

4:00
❾ Joe Franklin
⓫ Kung Fu

4:03
❺ Get Smart

4:30
❹ Here's Lucy

4:40
🅢 Young King Arthur

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:25
🅗 Video Jukebox

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

5:45
🅢 The Honeymooners . . . The Lost Episodes (cc)

FRI., MAR. 7

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ People, Pets, and Dr. Marc
🅗 **Movie:** The In-Laws
🅢 **Movie:** Come and Get It

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ Million Dollar Chance of a Lifetime
⓫ The Jeffersons
⓭ Great Decisions '86
㉑ Nightly Business Report
🅦 **Movie:** Blood Simple

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ **Basketball:** Knicks vs. Boston
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ Misfits of Science
❺ **Special:** British Music Awards
❼ Webster (cc)
⓫ **Movie:** Victims (1982). Kate Nelligan, Ken Howard. Four women, all victims of the *same rapist, join in a* desperate quest to trap him.
㉑ ㉛ Washington Week in Review
🅗 **Movie:** Avenging Angel
🅝 **Movie:** Where's Picone?
🅢 **Movie:** Midnight Express

8:30
❼ Mr. Belvedere (cc)
⓭ ㉑ ㉛ Wall Street Week

9:00
❷ Dallas
❺ Knight Rider
❼ Diff'rent Strokes (cc)
⓭ Great Performances: Irving Berlin's America
㉑ Benny Goodman: Let's Dance
㉛ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part VI)
🅦 **Movie:** Friday the 13th Part V—A New Beginning

9:30
❼ He's the Mayor
🅗 **Movie:** Mischief

10:00
❷ Falcon Crest
❹ Miami Vice
❺ ❾ ⓫ News
❼ Fall Guy (cc)
㉛ P.O.V.
🅝 Bombay Talkie
🅢 **Movie:** The Rose

10:30
⓫ News
⓭ **Movie:** Interrupted Melody (1955). Eleanor Parker, Glenn Ford.
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
㉑ Nightly Business Report
🅦 **Movie:** Getting Lucky

11:30
❷ Magnum, P.I.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
🅗 The Hitchhiker

12 MIDNIGHT
❼ New York Hot Tracks
❾ Hawaii Five-O
⓫ Star Trek
🅗 **Movie:** Cover Girl (1984).
🅝 **Movie:** And the Ship Sails On

12:25
🅢 **Movie:** Electric Dreams

12:30
❹ Friday Night Videos
❺ Comedy Tonight
🅦 **Movie:** Hot Bodies

12:40
❷ **Movie:** Once in Paris (1978). Wayne Rogers.

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break

1:30
❼ Eye on Hollywood
⓫ News

1:40
🅗 **Movie:** Mike's Murder

2:00
❹ News
❺ **Movie:** The Adventures of Don Juan (1949). Errol Flynn, Robert Douglas.
❼ Dick Clark's Nitetime
❾ **Movie:** Operation Secret (1952). Cornel Wilde, Karl Malden.
⓫ Start of Something Big
🅦 **Movie:** After the Fall of New York

2:05
🅢 **Movie:** The Gift

2:30
❹ Price Is Right

2:40
❷ **Movie:** This Child Is Mine (1974). Stephen Young, James Craig.

3:00
❹ Music City USA
❼ Headline Chasers
⓫ Emergency

3:30
❹ Hit City

3:35
🅗 **Movie:** Torchlight

3:45
🅦 **Movie:** Impulse

3:55
🅢 **Movie:** Midnight Express

3:57
❷ Newsmakers

4:00
❹ Ben Casey
❾ Joe Franklin
⓫ Kung Fu

4:19
❺ Get Smart

4:27
❷ **Movie:** Nero Wolfe (1977). Anne Baxter, Tom Mason.

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:15
🅗 The Hitchhiker

5:30
❾ ⓫ News

MON., MAR. 10

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ This Old House (cc)
🅦 The Doors: Dance on Fire

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Dr. Who
🅢 **Movie:** Secrets

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: The Golden Age of Hollywood
㉑ Nightly Business Report
🅦 **Movie:** Dreamscape

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a *Lifetime*
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ You Again?
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ Lifestyles of the Rich and Famous: The 1986 World's Best
㉑ Wonderworks: Ann of Green Gables (Part IV)
㉛ Beats of the Heart: Roots Rock Reggae
🅗 **Movie:** The Flamingo Kid
🅝 **Movie:** The Purple Rose of Cairo
🅢 Robin Hood: Rutterkin

8:30
❹ Valerie
❺ **Movie:** McMillan and Wife: Murder by the Barrel (1972). Rock Hudson.
❾ Family Feud
⓭ The Spencer Tracy Legacy: A Tribute by Katharine Hepburn

9:00
❷ Kate & Allie
❹ **Movie:** Dress Grey (1985). Part II. Alec Baldwin, Hal Holbrook. (Part I, Sun., Mar. 9 at 9 p.m.)
❼ **Movie:** Between Two Women (1985). Colleen Dewhurst, Farrah Fawcett.
❾ **Movie:** Some Like It Hot (1959). Marilyn Monroe, Tony Curtis.
㉑ Nature: Saguaro—Sentinel of the Desert
㉛ Northern Ireland
🅢 **Movie:** The Killing Fields (cc)
🅦 **Movie:** The Empire Strikes Back

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ The Ultimate Challenge
㉛ Mini Playhouse
🅗 America Undercover: Kids in Crisis
🅝 Hullabaloo Over Georgie and Bonnie's Pictures

10:30
⓫ News
⓭ **Movie:** State of the Union (1948). Katharine Hepburn, Spencer Tracy.
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Carson's Comedy Classics
㉑ Nightly Business Report
🅗 **Movie:** Against All Odds

11:15
🅦 **Movie:** I Want to Be . . . Bad

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
🅝 A Night at the Show
🅢 **Movie:** Moscow on the Hudson (cc)

11:35
⓭ Mystery!: The Adventures of Sherlock Holmes—The Redheaded League (cc)

12 MIDNIGHT
❼ Barbour Report
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie:** 1918

12:30
❹ David Letterman
❺ Comedy Tonight

12:35
❼ Headline Chasers

12:40
❷ **Movie:** Legs (1983). John Heard, Sheree North.

12:45
🅦 **Movie:** Reuben, Reuben

1:00
❺ **Special:** Real Estate Secrets
❾ Joe Franklin
⓫ Comedy Break

1:05
❼ **Movie:** Denver and the Rio Grande (1952). Edmond O'Brien.
🅗 Whoopi Goldberg Direct From Broadway

1:30
❹ ⓫ News
❺ I Love Lucy

1:35
🅢 **Movie:** Warriors of the Lost World

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Chinatown Kid (1979). Alexander Fu Sheng, Shirley Yu.
❾ **Movie:** About Face (1952). Gordon MacRae, Eddie Bracken.
⓫ Solid Gold

2:10
🅗 **Movie:** Torchlight

2:30
❹ Ben Casey

3:00
⓫ **Movie:** Cheers for Miss Bishop (1941). Martha Scott, William Gargan.
🅦 **Movie:** The Little Foxes

3:10
🅢 **Movie:** The Killing Fields

3:30
❹ Ben Casey

3:45
🅗 **Movie:** Repo Man

3:55
❺ Get Smart

4:00
❾ Joe Franklin

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

5:35
🅢 Robin Hood: Rutterkin

TUE., MAR. 11

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Frugal Gourmet

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅢 **Movie:** Zelig

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature: The Beaver
㉑ Nightly Business Report
🅦 **Movie:** The Bostonians

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Trapper John, M.D.
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News

11 **Movie:** Resurrection (1980). Ellen Burstyn.
21 We'll Meet Again
31 Mystery!: Adventures of Sherlock Holmes II (Part V)
H **Movie:** Max Dugan Returns
N Heimat (Part IX)
S **Movie:** Missing in Action 2—The Beginning

8:30
5 **Movie:** Banacek: Ten Thousand Dollars a Page (1972). George Peppard, David Wayne.
7 Growing Pains (cc)
9 Family Feud
13 Innovation: Animals—How Smart Are They?

9:00
2 **Special:** The People's Choice Awards
4 Hunter
7 Moonlighting (cc)
9 **Special:** Your Choice for the Film Awards
13 Survival Special: Lions of Etosha—King of the Beasts

21 Masterpiece Theatre: Fifteenth Anniversary Celebration
31 **Special:** India Speaks
W **Movie:** Amadeus

9:30
31 Presente

10:00
4 Sting Ray
5 11 News
7 Spenser: For Hire (cc)
H The Hitchhiker
S The Paper Chase: The Third Year—Laura's Struggle

10:05
13 Nova: Return of the Osprey

10:30
11 News
31 Doctor Who
H Benny Hill—Unleashed
N **Movie:** Where's Picone?

11:00
2 4 7 News
5 Taxi
9 Benny Hill

11 Carson's Comedy Classics
21 Nightly Business Report
S **Movie:** The Adventures of Buckaroo Banzai

11:15
13 **Movie:** The Last Waltz (1978). Bob Dylan, Neil Young.

11:30
2 Simon & Simon
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report
H **Movie:** Avenging Angel

12 MIDNIGHT
7 Barbour Report
9 Hawaii Five-0
11 Star Trek
W **Movie:** Ladies of Lust

12:15
N **Movie:** Black Narcissus

12:30
4 David Letterman
5 Comedy Tonight

12:35
7 Headline Chasers

12:40
2 **Movie:** California Gold Rush (1981). Robert Hays, John Dehner. An aspiring writer gets caught up in greed and violence when gold is discovered in California.

12:50
S **Movie:** Deadly Blessing

1:00
5 Get Smart
9 Joe Franklin
11 Comedy Break

1:05
7 **Movie:** One Summer Love (1976). Beau Bridges, Susan Sarandon. A young man is released from a long stay in a mental institution and has a violent reunion with his mother.

1:10
H Richard Pryor Live on the Sunset Strip

1:30
4 11 News
5 I Love Lucy
W **Movie:** Scareface

2:00
2 News
4 Price Is Right
5 **Movie:** The Savage Five (1979).
9 **Movie:** The Wackiest Ship in the Army (1961). Jack Lemmon, Ricky Nelson. A W. W. II comedy about a naval officer who commands an inept crew on a dangerous mission.
11 **Movie:** The Nickel Ride (1975). Jason Miller, Linda Haynes. A crime boss suffers a crisis of conscience.

2:30
4 Ben Casey

2:35
H **Movie:** Moscow on the Hudson

2:40
S **Movie:** The Gift

3:30
4 Ben Casey

3:57
5 Get Smart

4:00
9 Joe Franklin
11 Kung Fu

4:30
4 Here's Lucy
S The Paper Chase: The Third Year—Laura's Struggle

4:40
H Benny Hill—Unleashed

5:00
4 Here's Lucy
9 News
13 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News
S An Easter Story

Weekend, March 8–9

SAT., MAR. 8

6:00
4 Sonrisas
5 Young Edition
9 David Toma
11 It's Your Business
H He Makes Me Feel Like Dancin'
S The Hayburners

6:30
2 Patchwork Family
4 Hickory Hideout
5 World Tomorrow
7 Hee Haw
9 Face-off
11 Josie and the Pussycats
S **Movie:** The Adventures of Buckaroo Banzai

7:00
4 Robotech
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Tom and Jerry
H **Movie:** Starman

7:30
2 Kidsworld
4 Cliffwood Avenue Kids
5 Woody Woodpecker
7 Kids, Incorporated
9 In Depth
11 Voltron

8:00
2 Berenstain Bears
4 Snorks
5 Wonderama
7 Scooby's Mystery Funhouse/ABC Funfit
9 Straight Talk
11 Little Rascals
13 Adam Smith's Money World

8:30
2 The Wuzzles
4 Gummi Bears
5 The Flintstones
7 Bugs Bunny/Looney Tunes Comedy Hour
11 The Munsters
13 Wall $treet Week
S **Movie:** Madame Bovary

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Dukes of Hazzard
9 Millionaire Maker
11 Solid Gold
13 John McLaughlin: One-on-One
H **Movie:** Just the Way You Are
W **Movie:** Black Beauty

9:30
2 Dungeons and Dragons
7 Ewoks/Droids Adventure Hour
13 Washington Week in Review
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Bionic Woman
9 Lobo
11 Puttin' On the Hits
13 Congress: We the People
31 Body Electric

10:30
4 Punky Brewster
7 Super Powers Team: Galactic Guardians
11 FTV
13 Congress: We the People
31 Owl TV
S **Movie:** Kiss Me Kate

11:00
2 Richie Rich
4 Alvin and the Chipmunks
5 **Movie:** The Honkers (1972). James Coburn.
7 13 Ghosts of Scooby Doo
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City
H Son of the Not-So-Great Moments in Sports
W **Movie:** The Informer

11:30
2 Astro Minute
4 Kidd Video
7 The Littles
13 Open Mind
31 Why in the World

11:45
21 Gourmet Cooking

12 NOON
2 **Tennis:** Women's Indoor Championships
4 Mr. T
7 Weekend Specials (cc)
9 Voyagers
11 Wrestling
13 Frontline: A Class Divided (cc)
31 Video Music Box (Part I)
H **Movie:** Country

12:20
21 This Old House

12:30
4 Spider Man
7 American Bandstand
S **Movie:** Turk 182!

12:55
21 Kathy's Kitchen

1:00
4 Exciting World of Speed and Beauty
5 **Movie:** The Horror of Frankenstein (1971). Ralph Bates.
9 **Movie:** Battle of the Stars (1978). West Buchanan, Yanti Somer.
11 **Movie:** Dracula's Castle (1969). John Carradine.
13 Al Jarreau: Live in London
31 Video Music Box (Part II)
W **Movie:** The Ballad of Gregorio Cortez

1:30
4 Super Chargers
7 New York Hot Tracks
21 Square-Foot Gardening

2:00
2 **Golf:** Doral Open
4 War of the Stars
13 The Making of Indiana Jones
31 World TV Presents
H Phil Collins: No Jacket Required—Sold Out

2:05
21 Motorweek

2:30
4 **Basketball:** SEC Championship
7 Hollywood Close-up
S Sunday in the Park With George

2:40
21 Cats and Dogs (cc)

3:00
5 **Movie:** Shaolin Martial Arts (1980).
7 Professional Bowlers Tour
9 **Movie:** Concrete Cowboys (1979). Jerry Reed, Tom Selleck.
11 Star Games
13 American Playhouse: Adventures of Huckleberry Finn (Part IV)
H **Movie:** Murrow
W **Movie:** Running Brave

3:15
21 House for All Seasons

3:50
21 Nature: Kingdom of the Ice Bear—The Final Challenge

4:00
2 **College Basketball:** Indiana vs. Michigan
11 Dance Fever
31 World Chronicle

4:15
13 Saving the Wildlife

4:30
4 **Golf:** Women's Kemper Open
7 Wide World of Sports
11 Puttin' On the Hits
31 Cambridge Forum Presents: Japan the Changing Tradition

5:00
5 Mission Impossible
9 Greatest American Hero
11 Fame
21 Legends of Country Music
31 All About TV
H **Movie:** The Empire Strikes Back
S **Movie:** The Adventures of Buckaroo Banzai
W **Movie:** Martin's Day

5:30
31 Cityscope

6:00
2 **Special:** To Your Health
4 News
5 What's Happening Now
7 News
9 Wrestling
11 Good Times
31 Only One New York

6:30
2 4 7 News
5 Small Wonder
11 Gimme a Break
31 Eye on Dance

6:45
13 Nature: Kingdom of the Ice Bear (Part III)

7:00
2 9 News
4 Strictly Business
5 Too Close for Comfort
7 It's a Living
11 The Jeffersons
31 Ask Congress
S Robin Hood: The Pretender
W **Movie:** Mrs. Soffel

7:15
H Ray Bradbury Theater: Banshee

7:30
2 Wheel of Fortune
4 Fight Back
5 Archie Bunker's Place
7 New York Views
9 In Search Of
11 At the Movies
31 McLaughlin Group

8:00
2 Airwolf
4 Gimme a Break
5 **Movie:** The Public Enemy (1931). James Cagney, Donald Cook.
7 Red Foxx Show (cc)
9 Wrestling
11 **Movie:** Same Time, Next Year (1978). Alan Alda, Ellen Burstyn.
13 Mystery!: The Adventures of Sherlock Holmes—The Redheaded League
21 Heritage: Civilization and the Jews—The Golden Land (cc)
31 Mini Playhouse
H **Movie:** Places in the Heart
N Autobiography of a Princess
S The Paper Chase: The Third Year—Free Advice

8:30
4 Facts of Life
7 Benson (cc)
31 Looking East

9:00
2 **Movie:** Classified Love (1985). Michael McKean, Stephanie Faracy.
4 Golden Girls
7 Fortune Dane (cc)
9 **Boxing:** Carlos Santos vs. Davey Moore
13 Mystery!: The Adventures of Sherlock Holmes—The Final Problem
31 Hello Jerusalem
N The Pawnshop
S **Movie:** Porky's Revenge
W **Movie:** The Killing Fields

9:05
21 Planet Earth (cc)

9:22
N The Champion

9:30
4 227

10:00
4 Hunter
5 News
7 Love Boat (cc)
31 Playing Shakespeare
H **Movie:** Starman
N **Movie:** A Canterbury Tale

10:10
21 **Movie:** No Nukes!

10:15
13 Peter, Paul and Mary: 25th Anniversary

10:30
5 Black News
11 News

11:00
2 4 7 News
5 **Movie:** All That Jazz (1979). Roy Scheider.
9 Racing
11 Tales From the Darkside
S **Movie:** Deadly Blessing

11:30
4 Saturday Night Live
7 News (cc)
9 **Movie:** Beast of Morocco (1966). William Sylvester, Diane Clare.
11 The Honeymooners

11:45
2 **Movie:** The Comedy Company (1978). Jack Albertson, George Burns.
7 **Movie:** Terror Train (1980). Jamie Lee Curtis.

12 MIDNIGHT
11 Dempsey & Makepeace
W **Movie:** Up! Up! And Away

12:05
H **Movie:** A Soldier's Story

12:15
N **Movie:** The Elusive Pimpernel

12:45
S **Movie:** Against All Odds

1:00
4 Ghost Story
11 Twilight Zone

1:15
5 **Special:** British Music Awards

1:30
7 **Movie:** The Raiders (1963). Robert Culp, Brian Keith.
9 **Movie:** The Cracksman (1965). Charles Drake, George Sanders.
11 News
W **Movie:** Intruders

1:55
2 **Movie:** Chase (1973). Mitchell Ryan, Reid Smith.
H **Movie:** The Mean Season

2:00
4 Ben Casey
11 At the Movies

2:30
11 **Movie:** Life With Father (1947). Elizabeth Taylor, William Powell.

2:55
S **Movie:** Turk 182!

3:00
4 **Movie:** Private Buckaroo (1942). Dick Foran, the Andrews Sisters.
W **Movie:** Exterminator 2

3:24
2 **Movie:** The Sex Symbol (1974). Connie Stevens, Shelley Winters.

3:30
9 **Movie:** I Was a Teenage Werewolf (1957). Michael Landon.

3:45
H **Movie:** Tuff Turf

4:30
11 One Step Beyond

4:40
S Robin Hood: The Pretender

4:53
2 **Movie:** Phase IV (1974). Nigel Davenport.

5:00
9 News
11 Life of Riley

5:30
9 Millionaire Maker
11 News

5:45
H Ray Bradbury Theater: Banshee

SUN., MAR. 9

6:00
4 Joy of Gardening
5 Black News
9 In Depth
11 Insight
S Welcome Home Jellybean

6:30
2 Kidsworld
4 Journey to Adventure
5 Young Edition
7 11 Christopher Close-up
9 New Jersey People
H **Movie:** Protocol

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Robotech
5 Hour of Power
7 Faith for Today
9 Face-off
11 Old Time Gospel Hour
S Someone's in the Kitchen With Jamie

7:30
2 The People
4 Funtastic World of Hanna-Barbera
7 This Is the Life
9 In the Black: Keys to Success
13 Sesame Street (cc)
S **Movie:** A Minor Miracle

8:00
2 Way to Go
5 Jimmy Swaggart
7 Insight
9 It Is Written
11 Frederick K. Price

8:30
2 For Our Times
7 Tiempo
9 Day of Discovery
H It's No Crush, I'm in Love

8:35
13 Mister Rogers' Neighborhood

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 Josie and the Pussycats
W **Movie:** Camelot

9:10
13 Sesame Street (cc)

9:30
4 Positively Black
5 Leave It to Beaver
7 Wild Kingdom
9 Point of View
11 Heathcliff
H Fraggle Rock
S Soldier's Home

10:00
4 Essence
5 **Special:** Huggabunch
7 America's Top 10
9 Sunday Mass
11 Super Sunday
H **Movie:** Micki & Maude

10:15
13 Wonderworks: Anne of Green Gables (Parts III and IV)

10:30
2 Face the Nation
4 First Estate: Religion in Review
7 Entertainment This Week
9 Meet the Mayors
11 Three Stooges
S **Movie:** Airplane

11:00
2 Wall Street Journal Report
4 Meet the Press
5 **Movie:** Bomba and the Hidden City (1950). Johnny Sheffield, Sue England.
9 David Toma
11 FTV

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 World Tomorrow
11 **Movie:** A Tale of Two Cities (1981). Animated version of Charles Dickens's classic.

11:40
21 Wall Street Week

12 NOON
2 **Special:** NCAA Pre-Tournament Show
4 McLaughlin Group
9 Dr. Schuller
H **Movie:** A Passage to India
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** Mr. Blandings Builds His Dreamhouse

12:05
13 Planet Earth: Fate of the Earth

12:15
21 **Movie:** It's a Joke, Son (1947). Kenny Delmar, Una Merkel.

12:30
4 Today in New York
5 **Movie:** Blue Hawaii (1962). Elvis Presley, Angela Lansbury.
7 Eyewitness News Conference

1:00
2 **Basketball:** Knicks vs. Chicago
4 **College Basketball:** ACC Championship
7 Like It Is
9 **Baseball:** Mets vs. St. Louis
11 **Special:** Easter Seal Telethon (concludes at 5 p.m.)
S **Movie:** The Old Maid

1:25
13 **Movie:** No Nukes!

1:30
W **Hockey:** Islanders vs. Washington

1:55
21 Japan: The Changing Tradition

2:00
7 Ebony/Jet Showcase
31 World TV Presents

2:30
5 **Movie:** Invasion of the Body Snatchers (1978). Donald Sutherland, Brooke Adams.
7 Greatest Sports Legends
21 Benny Goodman: Let's Dance—A Musical Triburte

3:00
4 **Boxing:** John Collins vs. Robbie Sims
7 **Racing:** 1986 Winter National Drag Races
31 Kup's Show
H Not *Necessarily* the News
S **Movie:** The Hunter

3:25
13 Heritage: Civilization and the Jews—The Golden Land

3:30
2 **Golf:** Doral Open
9 **Movie:** Horror at 37,000 Feet (1972). Buddy Ebsen, Chuck Connors.

4:00
4 **Golf:** Women's Kemper Open
7 **Boxing:** Pernell Whitaker vs. John Montes
31 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part VI)

4:30
21 Saving the Wildlife

4:34
13 Almond and Raisins

5:00
2 **Boxing:** Donald Curry vs. Eduardo Rodriguez
5 Kojak
7 **Skiing:** Aspen World Cup
9 Black Sheep Squadron
11 Fame
31 Mystery!: The Adventures of Sherlock Holmes II (Part IV)
S Tears for Fears: Scenes From the Big Chair
W Faerie Tale Theatre: Sleeping Beauty

5:15
H Fraggle Rock

6:00
2 **Special:** NCAA Basketball Championship Selection Show
4 7 News
5 **Movie:** Two Mules for Sister Sarah (1970). Shirley MacLaine, Clint Eastwood.
9 Police Story
11 **Movie:** Eddie Macon's Run (1983). John Schneider, Kirk Douglas.
H **Movie:** Irreconcilable Differences
S **Movie:** Tank (cc)
W Faerie Tale Theatre: The Princess and the Pea

6:30
2 4 7 News
13 Great Performances: Irving Berlin's America

7:00
2 60 Minutes
4 Punky Brewster
7 Disney Sunday Night Movie (cc)
9 Street Hawk
21 Austin City Limits
W **Movie:** Arthur

7:30
4 Silver Spoons

7:55
13 Nature: Saguaro—Sentinel of the Desert

8:00
2 Murder She Wrote
4 Amazing Stories
5 Star Search
9 David Toma
11 Lifestyles of the Rich and Famous
21 The Spencer Tracy Legacy: A Tribute by Katharine Hepburn
31 From Oregon With Love
H **Movie:** The Karate Kid
N **Movie:** The Bostonians
S **Movie:** Airplane

8:30
4 Alfred Hitchcock Presents
9 Face-off

9:00
2 **Movie:** Blind Justice (1985). Tim Matheson.
4 **Movie:** Dress Grey (1985). Part I. Hal Holbrook, Lloyd Bridges.
5 **Special:** Women of the World—Women of Intrigue
7 **Movie:** Live and Let Die (1973). Roger Moore, Jane Seymour.
9 New Jersey People
11 Love Boat
13 *Masterpiece Theatre: Fifteenth Anniversary Celebration*
31 National Geographic Special: Flight of the Whooping Crane
W **Movie:** Tomboy

9:30
9 In Depth
S Dave Thomas: The Incredible Time Travels of Henry Osgood

10:00
5 11 News
9 Hispanic Horizon
21 Penn and Teller Go Public
31 Window on World Television
N Young and Innocent

10:15
H **Movie:** The Killing Fields

10:30
5 Sports Extra
9 Meet the Mayors
11 Watch on Washington
N **Movie:** Shanghaid (Silent)
S Best of Bizarre (cc)
W **Movie:** Mr. Blandings Builds His Dreamhouse

11:00
2 4 News
5 Taxi
9 World Tomorrow
11 Odd Couple
21 Ask Congress
S The Honeymooners . . . The Lost Episodes (cc)

11:15
2 News
13 A '60s Folk/Rock Reunion

11:30
5 Blue Knight
9 Millionaire Maker
11 The Honeymooners

11:35
7 News

11:45
2 Sports Update
S **Movie:** Scarface

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
9 Jimmy Swaggart
11 Star Trek
N **Movie:** Half a Life
W **Movie:** A Passage to India

12:05
7 News (cc)

12:15
13 The Shakespeare Hour: All's Well That Ends Well

12:20
7 Sports Special

12:30
4 **Movie:** Angel on My Shoulder (1946). Paul Muni, Anne Baxter.
9 Naked City

12:35
7 **Movie:** Old Dracula (1976). David Niven, Teresa Graves.

12:45
H **Movie:** Runaway

1:00
2 Barnaby Jones
9 **Movie:** Flesh and Fantasy (1943). Charles Boyer, Barbara Stanwyck.
11 Tales From the Darkside

1:30
5 David Susskind
11 News

2:00
2 News
11 Star Games

2:20
7 **Movie:** How to Commit Marriage (1969) Jackie Gleason, Bob Hope.

2:30
4 Positively Black
H **Movie:** The Cotton Club

2:45
S **Movie:** The Hunter

3:00
4 First Estate: Religion in Review
9 **Movie:** I Died a Thousand Times (1955). Jack Palance.
11 **Movie:** A Man Alone (1955). Raymond Burr.

3:30
4 News
5 World Vision

4:30
S Dave Thomas: The Incredible Time Travels of Henry Osgood

4:45
H **Movie:** The Park Is Mine

5:00
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News
S **Movie:** Tank (cc)

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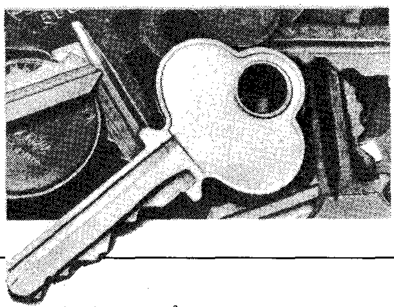

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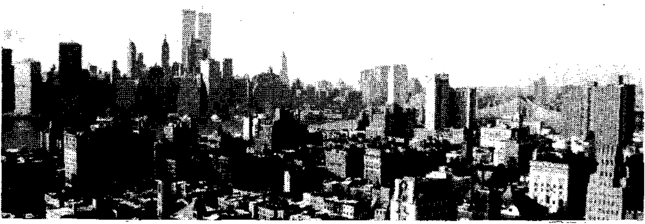

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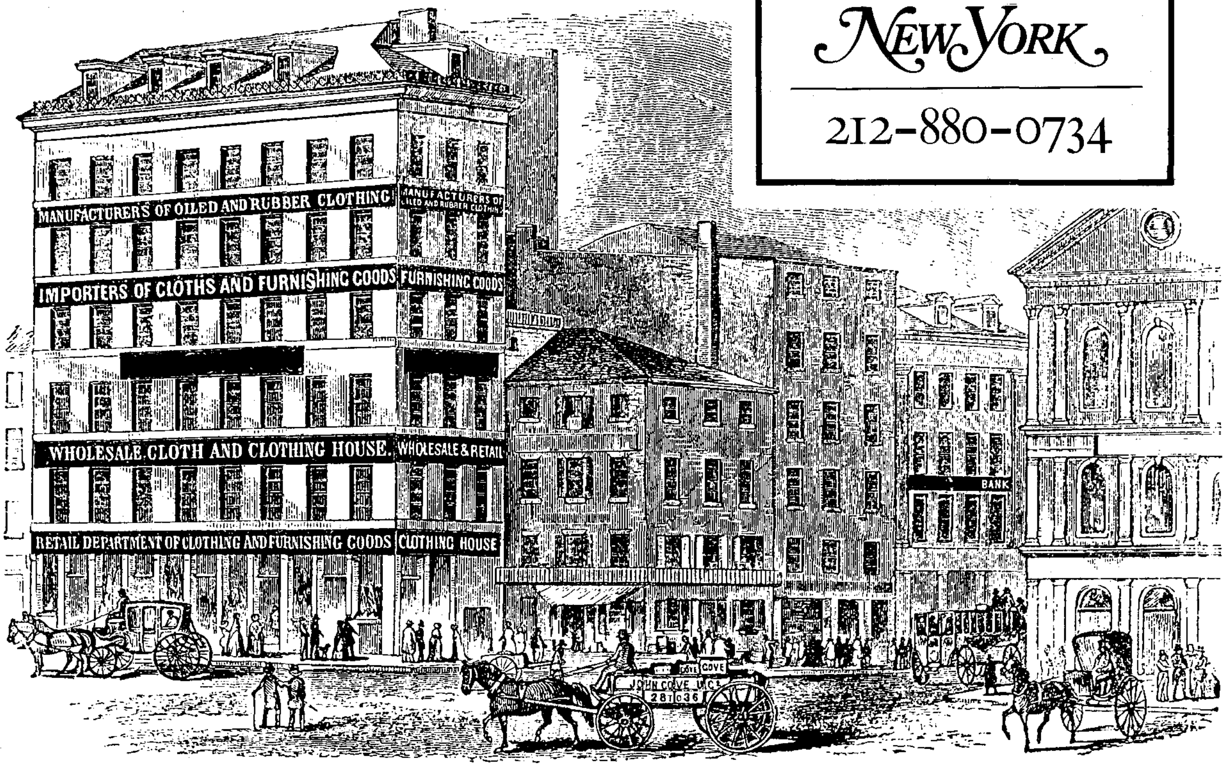
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March 14, 1986
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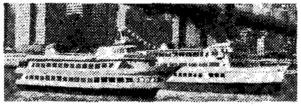

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. New Rate: **$25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-5420. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

Jewish Single Male—24, kind, graduate-educated accountant, presently learning to speak Hebrew. Seeks sweet, pretty, non-materialistic, Jewish female with strong Jewish identity. NYM T146.

Vibrant, Adventurous, Sensitive—Personable, NYC professional woman seeks mature, interesting, ethical man secure in his individualism, 36-50. NYM T147.

Long Island Man, Good-Looking—Educated, athletic, has leisure time and means to enjoy life fully. Seeks slender, good-looking, warm, intelligent woman, 32-42. Athletic lady preferred, non-smoker. Bio/photo/phone. NYM B134.

Attractive, Bright, Warm—Physically fit Jewish female, 33, medical school administrator, seeks intelligent, athletic, successful Jewish man, 30-40, over 5'8", non-smoker for sharing, caring, lasting relationship. Note/photo/phone. NYM T148.

Attractive, Witty Female—I'm educated, Jewish and a spirited 37. If you're a bright, sensitive male with a sense of humor, interested in friendship/more, we should talk. Photo a plus. NYM T149.

Wanted—One handsome Jewish male, 35-40, for this attractive female, 37. Photo/note/phone a must. NYM A586.

Doctor—Jewish, 78 years old, romantic, artistic, start over with woman 68, maximum. NYM B132.

Nantucket, Newport, Bermuda—Are just a few of my favorite havens. Internationally respected exec, 6' plus, mid 30's and Wasp. With interest in sailing, dancing, and memorable evenings. If you are between 21-?, exquisite face and figure, style and breeding, non-smoker, would like to hear from you. Recent photo/phone/personal note. NYM B164.

Well-Endowed—Body, soul and mind—Wasp lady, seeks to divert and be diverted by engaging Wasp man, 36-46. NYM A583.

Meet Doctor Right—Under 30 MD, very successful, extremely handsome, athletic, slim, unconventional, spontaneous, vulnerable, rustic (country/city lifestyle) seeks earthy (no make-up), complex, extremely athletic, successful female counterpart with model looks and a sharp wit who is a kid in disguise. You are into commitment, the outdoors, and play of all kinds. Photo essential. NYM B131.

Very Pretty Female—Jewish, 32, professional, who is warm, caring and outgoing, seeks male counterpart for a serious relationship. NYM A585.

Beautiful, Dynamic, Multilingual—Single, white, female, international financial adviser searching for a single, white, male, 35 plus, affluent, well-traveled/educated, witty, with a zest for life. Please write: photo and synopsis of your life's accomplishments helps. NYM T188.

Blue Eyes—This 33-year-old, tall (6'2"), good-looking Manhattanite is not only a very successful businessman but humorous, mature, romantic, generous, sails, swims, suns, plays singles or doubles, and Jewish to boot. Probably just the guy to take home to mother. This is a man who loves shopping, fancies himself a gourmet and has a reputation for large, lavish parties. Trust me (?) I'm not too good to be true. I just happen to still be available. But it only takes one charming lady. Preferably she is 24-30, over 5'8", slim and fit, a career of her own and genuinely looking for a serious relationship. Add a dash of silliness, and a good measure of foxy sensuality with the looks and figures to carry it off. If you think you've got the ingredients for my recipe then send a photo and letter. NYM T158.

Attractive Professional—Jewish female, slim, warm. Looking for Jewish male, very successful, professional or well-educated businessman, late 50's-early 60's. Non-smoker. Bio/photo/phone. NYM A579.

Art Publicist—Pretty, slender, 28, seeks funny, handsome Wasp male, 30's, who owns a tux and loves to eat out. Note/photo. NYM A580.

Fun-Loving, Outgoing—Sensitive, 6'2", lawyer, 42, Jewish, high energy, classy, seeks affectionate, charming, sexy, intelligent woman, 30-45. I enjoy tennis, swimming, music, dancing, films. Let's add sparkle and excitement to our lives. I live in NJ but willing to travel to be with you. NYM A588.

LI Man—Looking for a very special lady who usually doesn't answer ads. I'm 5'9", young 50, easygoing, nice-looking, good sense of humor. Into tennis and varied interests. Please be pretty, slim, 38-45, non-smoker. Photo/note. NYM A589.

Wasp Widow—48, slender, sophisticated, elegant, glamorous, 5'6", ambitious, loyal, dependable, sincere, financially stable, entrepreneur. Wishes to meet down-to-earth, tough-minded, tender-hearted gentleman for long-time romance, sharing and caring. NYM T150.

Terrific Catholic Lady—29, pretty, 5'4", bright, sensible, loving, sincere, lives Upper East Side. Seeks special man, 32-40, responsible, reliable, sense of humor, for lasting relationship developing into marriage. Bio/photo/phone. NYM T151.

Lettuce Seeks Tomato—Secure, esoteric, slim vegetarian male, 34, 5'9", seeks funny, non-smoking, pretty female equal, 22-32, to form cute salad. Dressing optional. Sprout rearing possible. NYM A590.

Caring, Optimistic, Attractive—Successful, analyzed professional man, 55, seeks to share fine dining, films, conversation, tennis, closeness with very atractive woman over 35. Photo a plus. NYM T152.

Female Entrepreneur—28, well-traveled, seeks European count or likeness. RSVP. Note/photo/phone. NYM A591.

Brains And Beauty—Adorable, easy-to-be-with, good-looking mother of two grown daughters, who is also a Phi Beta Kappa, Wall Street attorney, seeks gentleman in mid 40's or 50's. NYM A587.

Serenity Among The Clouds—Very cute lawyer and pilot, 31, seeks sharp, slender lady to share the skies. I'm trim, affectionate, easy to hug. So take a chance. I enjoy everything but shopping. Note/photo. NYM A592.

Come Share—My lovely busy life, my love, my lovely large Manhattan apartment. The "if" is: if you're a male, tall, 60ish, witty, affluent, traveled, educated, healthy, nice-looking, caring. I am all of this, a writer, pretty too. NYM B141.

Vivacious, Fun-Loving, Sexy—34, single Jewish female, tall, fit, attractive, bright, professional, seeks male, 5'10" plus, who is career-oriented yet also fun-loving. Ready to consider commitment? Send a short note. NYM T155.

Marriage-Minded—Pretty, shapely, spirited, blue-eyed blond, 39. Seeks handsome, warm, intelligent mate, 35 plus for a lifetime of love. NYM A593.

Sweet, Adorable, Social Worker—NY and LI - bright, bubbly, slim, very pretty, very nice, green-eyed blond, 43. Seeks smart, successful, attractive, not perfect, Jewish man, 48-58. NYM A594.

Handsome Tampa Businessman—Jewish, transplanted New Yorker, 31, tall, successful, fit, fun. Seeks pretty, slim, intelligent, fun-loving female, 23-33, for marriage. Photo/phone/note. NYM T156.

Make A Wish—He must be intelligent, good-looking, young 38, great sense of humor, athletic, 6', a terrific piano player; owns a dog, enjoys great restaurants, East Side residence, successful, likes Caesar salads and blue cheese dressing. Dislikes the opera and chamber music. You are 20-35, have both oars in the water (or at least partly submerged), beautiful, attractive, sexy, alluring, etc. and like to have a good time. If you're the above, respond, I'll answer. If not, save the postage. Recent photo a must. NYM A595.

No, I Don't Want To Get Married—Only to be with somebody I like. 34, 6', thin and very good-looking. Looking for pretty woman, 25-35, wanting fun and companionship. Photo/phone. NYM B137.

Pretty, Athletic, Intelligent—Jewish female, 30, interested in meeting a fun-loving, warm, worldly, attractive, talkative, outdoorsy male with a wonderful sense of humor and adventure. NYM A596.

Woman Seeks—Articulate, considerate man to 62. POB 217, LI, NY 11732.

A Class Act—I am a slim, petite, blue-eyed, dark-haired, attractive, unencumbered, professional Jewish lady. Seeking serious relationship with intelligent, successful, male with varied interests, 48-58. Phone/photo/bio. NYM A598.

Lovely, Alluring, Elegant Lady—5'8", wishes to love and cherish warm, sincere, gentle man, 37-47. NYM T154.

Lady Of The Arts—Seeks serious suitor, 50-62, 5'8" plus. Phone. NYM B139.

Handsome, Successful, Professional—Male, 36, with a touch of the poet and a flair for the romantic. Seeks sophisticated woman for enchanting evenings and quiet conversations. Phone. NYM B140.

Happy, Slim, Pleasant-To-Look-At—Woman, 51, enjoys opera, concerts, theater, hugs, travel, fall, etc. Dislikes angry people. Seeks occasional, comparable male companion to share some free time. NYM A600.

A Good Woman—Isn't hard to find. Tall, pretty, independent lady, 39 and holding. Professional but not careerist. Enjoys talking, laughing and adventures! Seeks confident, successful, fun man, 40-55, who's also a little wacky. Note/phone/photo. NYM A601.

Wanted: Mental Health—Handsome, caring lawyer prefers weekend getaways to TV sports. Seeks bright, pretty, fun female (22-29). Photo please. NYM T161.

Handsome Successful Businessman—29, with sense of humor, athletic and outgoing, personable and down-to-earth. Would like to spend lots of time with non-smoking Jewish lady with similar interests. Note/phone/photo. NYM B143.

Hi. How's life?—Fine, except one thing? Me too! I'm seeking a gentle, compassionate, fun-loving, Jewish male to share the good things in life, 27-35. Phone/note/photo optional. NYM V788.

Vivacious, Green-Eyed Blond—Jewish, 43, seeks partner to share life, widowed or divorced. "Voted Prettiest in Grad Class". I am a trader in stocks. NYM A602.

Hannah's Brother—Witty, blue-eyed, athletic, Jewish exec, 27, Manhattanite, seeks sharp city woman/country looks, 25-35. Photo. NYM A603.

Multimillionaire Gentleman—31, moving to NYC wishes to meet NYC lady. I am an attractive, intelligent, slim, 5'10", athletic guy running a major enterprise in California expanding to NYC. Photo/bio please. NYM T157.

Broadcast Consultant—A witty, elegant, sensitive, good-looking man of 40, who's as unlikely to place an ad as you are to answer one, seeks an accomplished, beautiful woman, late 20's to mid 30's, who often smiles and never smokes. Photo, please. NYM A605.

Look No Further—Professional, Jewish male, 28, 5'11" and slim. Seeks easygoing, caring, attractive lady, 25-30, non-religious, non-smoker with a great sense of humor. You enjoy movies, TV, music, and dining in or out. Bio/photo/phone. NYM T159.

STRICTLY PERSONALS

Sea Captains Ahoy!—Seeking avid sailor and sensitive man to love forever, to 37, non-smoker. I'm 28, 5'7", slim woman, classic looks. I can be your first mate. Westchester. Letter/phone. NYM A578.

Handsome, Professional White Male—33, 6', single, trim, many interests, seeks attractive, slim, single white female for companionship. Photo/note. NYM B130.

Cambridge Educated—53, athletic, successful, considerate with sense of humor, seeks warm, attractive female Wasp, 30-42. Photo, please. NYM A608.

Do You Like Fly Fishing—In England or Vermont? Join this pretty, happy, green-eyed, 5'8", 29 year-old, transplanted Midwesterner, who also enjoys photography, Phil Collins and Monty Python. Looking for honest, successful man with sharp wit and warm heart. Unmarried, 29-40. Letter/photo. NYM A609.

Exceptionally Handsome Male—32, 5'10", born into fast lane. Seeks adorable, thin, self-respecting female. Can trade magic for magic. Satisfaction guaranteed. Photo/phone/note. NYM A610.

Hit The Jackpot Tax-Free!—Fun-loving computer analyst, 25, 5'10", pretty, caring, blond gal seeks successful, romantic, Jewish non-smoker, 25-33, with old-fashioned values. Photo/bio. NYM T160.

Intelligent, Attractive, Jewish Male—27, well-educated, own business. Looking for attractive, down-to-earth, non-smoking female, 21-30. Photo/note/phone. POB 7263, Rochelle Park, NJ 07662.

Ivory Girl With Health Club Body—And delicious laugh. Brainy exec loves kids and animals, ocean walks and the intellectually curious. Extremely pretty widow, 34, brunette, seeks financially secure, handsome man with sharp mind and good heart. Photo/phone. NYM B144.

Youthful Woman, Fiftyish, PhD—Pretty, vivacious, financially independent. Interested in educated, compatible man for companionship only, 55-60. Share films, theater, music, art, nature. Non-smoker. Note/phone. NYM A612.

Come Share The Experience—Of Getting to know one another. I'm 35, divorced, mother of one, 5'9", lean and in-shape. I've a vivacious, engaging spirit - filled with wit and caring. I'm a Wasp, financially independent yet not pretentious. If you're 35-55, a non-smoker, interested in sharing quality time, please send note/phone. NYM B145.

My Fantasy Man—Meets all these criteria: sensitive, loving, 38-53, over 5'9", looking for fun as well as romance, and secure in his masculinity. If you qualify, and want to meet a 5'7", classically attractive blond who's independent, sexy and secure, send note/phone. NYM A613.

TV/Newspaper Writer—Attractive, creative, musical, desirable (geographically and otherwise), seeks culturally-minded male, 39-49, with brains, looks and a smile. Letter. Photo optional. NYM A614.

Ideal Combination—You're a successful, Jewish man, 34-42, fantasizing about finding a future wife. She's an attractive, affectionate professional with a model's figure and more. Let's meet. NYM B146.

Attractive, Christian Widow—Enjoys music and art, seeks gentleman, 50-60. Bio/phone/photo. NYM A607.

Man, 60—Artist, teacher, thingamajig. Seeks bright woman. NYM A615.

Our Best Friend—Didn't want to put an ad in the personals but we convinced her that Prince Charming won't just jump after her at the Vertical Club, so...we're looking for a handsome, Jewish male professional, 25-32, 6', good-natured and sincere, who is the prince that our attractive, bright and fun friend seeks. Bio/photo/phone. NYM B147.

Woman Of Substance—Warm, creative, vivacious, good-looking, fit, petite, 37, divorced, capable, non-smoker, Jewish, NY/Westchester. Seeking man, 35 plus, good humor/dignity for lasting relationship. RSVP. Photo a plus. NYM A616.

Inca Princess, 37—Petite, simpatica, healthy and quietly happy with life, seeks that special gentleman who is 50 plus, kind, unencumbered and willing to love again. NYM A617.

Westchester Attorney—40, Jewish, sincere, handsome, seeks sensitive, very pretty female for love and marriage. Photo please. NYM B148.

Handsome, Athletic MD—Psychiatrist, 34, 6'4", slim, slightly offbeat yet down-to-earth, non-smoker. Enjoys movies, dance and music from Bach to Peter Tosh. Good tennis player, skier and swimmer, looking for very attractive, fun, fit and adventuress woman, with depth and smarts. Photo/note. NYM A618.

Affectionate, Caring Man—38, Jewish professional, nice-looking, down-to-earth, non-smoker, marriage-minded, romantic. Seeks attractive female to share life's ups and downs. Photo/note/phone. NYM A619.

Francophile—Seeks athletic male, 42-50 for keeps. Photo. NYM A620.

Handsome Advertising Exec—50's, easy-going, fun guy. Seeks Manhattan beauty, 40's. Dining, films, theater, warm friendship. Photo/note/phone. NYM A621.

Princeton Lawyer—Seeks well-bred, warmhearted woman, 30's, to share the pursuit of happiness. NYM A622.

I've Dated Models, Traffic Stoppers—And exotic beauties. So what! I'm a spontaneous, self-made, Jewish professional, 41, now seeking a real woman. NYM B149.

Frisky, Willowy, Feminine Maverick—A class act with much to offer. Wasp ex-model wants to frolic with tall, fit, highly successful, refined man, 36 plus, who, like me, is attractive, selective, open, romantic, sensitive with quick wit. Loves kids, sybaritic lifestyle, yet traditional values. Believe in and desire love, laughter, chemistry and commitment. Photo please. NYM A623.

Ginger Seeks Fred—To be swept off her feet. Cute redhead, 32, petite, bright, well-to-do, desires fun-loving Jewish male, 30-40. Let's dance the nights away! NYM T165.

Do You Like Messier-31, 42?—Starry-eyed lady, 34, would like experienced help exploring. NYM B151.

Attractive/Handsome European Male—27 years old, down-to-earth, cute and slim. Enjoys life in the city but needs beautiful lady/friend to share it with. Good sense of humor and class needed. Phone/photo. NYM A625.

Elegant, Beautiful Lady—33, 5'8", blue-eyed blond, world-traveled, warm and caring. Seeks classy, handsome, European gentleman who is financially secure, confident and sincere. Note/photo/phone, please. NYM A626.

A Beauty Sought—26-36, Ivy-educated or equivalent, by one serious writer who favors irony and laughter. NYM T167.

I Want It All Again—Fit, affluent, tall man seeks beautiful, NJ, quality lady about 40. Photo. NYM A627.

Amateur Cellist—Seeks bright, independent woman who respects and nurtures both her own mind and body as well as her surroundings. I am an attractive, successful professional, just turned 30, never married, a fit 5'8". Please send note/phone. NYM A628.

Very Pretty Brunette—With style and class seeks attractive, successful, sincere, Jewish male, 40-50, with sense of humor who knows quality. Non-smoker. Note/phone/photo, if possible. NYM T168.

Summer Of Fun Or Longer—Unencumbered, active, attractive, young 50's, man has all the toys including boat/condo/house (close in Nassau County) and more! And seeks attractive and equally unencumbered 30's-40's woman who has in common a love of going/doing/seeing as well as some of her own ideas on life to share. We could do just about anything, and most importantly, just enjoy. Send letter/photo. NYM T166.

Blue-Eyed, Chivalrous—Italian-American male - warm, sexy, attractive professional, with a childlike view of the world. Do we share the same traits? If so, let's meet. I'm 5'10", slim, 44 but look 34 (honest). You're in your 30's. Photo/note/phone, please. NYM T169.

Honesty And Great Sense Of Humor—Is what I admire in a female. Very successful businessman, 34, enjoys cozy nights, dancing, travel, suburban living. Seeks female, 21-29, to start a happy family, not a game player. Photo/bio. NYM A631.

Professional Jewish Male—Handsome, successful, 29, 6', 180 lbs., traditional, athletic, caring, humorous/witty, high energy, charmer. Seeks professional, dynamic, tall beauty who is an athletic, vivacious, sensuous, kind, intelligent lady with a large smile for sincere relationship. Shalom. Bio/photo. NYM T170.

Even My Enemies—Admit that I am good-looking, tall, witty, intelligent, and affluent. I am seeking a pretty woman, under 35, just for fun and/or marriage. Please send photo and phone to POB 67800-5237, Los Angeles, CA 90067.

Lovely, Intelligent Woman— 49, seeks man for friendship and love. NYM A632.

Too Busy To Hit The Singles Scene—Cultured, beautiful, feminine, creative, 34, 5'5", Jewish entrepreneur with Fifth Avenue manufacturing company seeks secure, non-smoking professional or businessman, under 50, for positive, fun-filled relationship. NYM T173.

NJ Man Of Substance—Not style. Thoughtful, secure, unmaterialistic and happy professional, 29, wants to appreciate you. I am handsome, thin, Ivy-Educated and well off. Will work best if you are playful, bright, thin, like outdoors, travel and are ready to be adored. Will fail if you are too interested in money, status, Manhattan. NYM T163.

Physician, Early 40's, Jewish—Sensitive, thoughtful, sense of humor, good-looking. Seeks intelligent pretty female with similar attributes. Let's not waste more time. Phone/bio/photo appreciated. Thank you. NYM B150.

Single Jewish Female—Looking for a Jewish male, 27-33, who has a strong sense of himself and who has room in his life for an intelligent, warm, pretty woman to share good times. Photo/phone appreciated. NYM T164.

Incredibly Beautiful Blond—Elegant, slim, warm, fun, highly intelligent, world-traveler, 37. Seeks sensitive, cerebral, witty male (MD JD MBA). NYM A630.

Sensitive, Attractive M.D.—Seeks bright, romantic, lovely lady in her 40's, for friendship and caring relationship. NYM T174.

Distinguished, Unassuming PhD— 5'11", who is kind, generous, but somewhat shy, wishes to share good times (and bad) with a sweet, sincere, 40's lady. Children welcome. Photo/note. NYM T175.

Affluent, Educated Widow—58, Jewish, easy-to-be-with, enjoys sports and fireplace at hideaway in Hamptons. Seeking similar counterpart. NYM A633.

Handsome, Sensitive, Secure—Very successful entrepreneur, 39, 175, 6'2", green eyes, former model. Honest, gentle, bright, adventurous. I enjoy mountain climbing, skiing, tennis, movies, worldwide travel, collecting art, photography and a place on the Cape. I seek a special woman: romantic, courageous, refined and unpretentious. If you're beautiful, sensual, sophisticated, 24-34, well-balanced, in shape and like to laugh, I'd like to meet you. Photo/bio/phone. NYM B152.

Pretty Redhead Dancer—5'7", blue eyes, versatile. Seeks friendship with tall, affluent gentleman, 45-55, who can appreciate a lovely, unpretentious lady with a new PhD. Photo/note. NYM T176.

Tender, Pretty MBA—Seeks warm, family- oriented, Jewish professional, 34-42, for everlasting fairy tale. NYM B153.

Italian-American Female—Striking, attractive brunette, 31, 5'7", slender, shapely, traditional values, professional, Long Island resident. Enjoys the arts, travel, cooking, music, flowers, the old and the new, Humphrey Bogart. Seeks sincere gentleman, 32-40, tall, sensitive, financially-secure, sense of humor, for meaningful relationship. Note/phone. NYM A634.

Seeking Manhattanite Woman—Pretty, very thin, affectionate, Jewish , under 5'4", under 37, with long hair. I'm a good-looking entrepreneur, young 42, 5'6", 135. NYM B154.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Classy Italian Lady—44, seeks tall professional man, 40-50, for fun/commitment. Photo/phone. NYM B160.

Sexy Gap—In front of your upper teeth. Piercing brown eyes, luscious lips; lovely woman. Saw you in Westside bookstore Saturday evening. I'm gray-haired guy that almost talked to you. Can't get you out of my mind. I have volumes to say to you - all good. NYM A636.

The Right Woman—Is not easy to find as is the right man. I am a pretty, curvaceous, feminine, bright, Jewish, blue-eyed designer, interested in meeting top of the line, successful, nice-looking man who's missing that one important link. Photo/note/phone. NYM B155.

Pretty, Bright—27, likes to laugh, would like to meet nice Jewish guy to share great moments. Photo. NYM A637.

Damsel In Distress—Very attractive, 5'7", PhD, talented, successful, needs tall, thin, successful, cultured, 40's, Jewish man, for rescue (happy marriage). NYM B156.

One-Of-A-Kind Female MD—Very pretty, slim, elegant and sophisticated, 30's, seeks highly successful and affluent, unattached man, 40-55, who likes the very best. NYM A638.

Warm, Witty, Cuddly—Bearded Jewish journalist, 32, with lots to give, seeks shapely, stable, bright, loving woman, 25-35, whose passions include: Mets, Woody, Bruce, cold noodles, warm nights. Note/ phone/photo. NYM A639.

5'5" Filly—No, I'm not a fat horse! Quite the contrary. I'm slender, pretty, 23, brown-eyed, brunette, interested in meeting a white male, 25-28. Enjoys Atlantic City, candlelit dinners, Trivial Pursuit and more. Would we make a good Daily Double? Phone/photo. NYM A640.

Passionate Flamenco Fire—Paco de Lucia and Strunz & Farah set your heart ablaze; Zion National Park astounds you; Shakespeare excites your erudition. If you are a classy, bright and beautiful "elegant gypsy", 20's, with a terrific sense of humor and total integrity, this non-smoker, 28, says reach out--I'm here. Note/photo/phone. NYM B157.

Older Woman Wanted—By professional male, 27. Note/photo/phone. NYM A642.

Regular Nice Guy—31, 5'9", handsome athletic build. Kind, sincere, Jewish, down-to-earth entrepreneur. Enjoys swimming, skiing, long walks in the park, museums and movies. Seeks non-smoking, friendly down-to-earth attractive female. Note/photo/phone appreciated. NYM V803.

Tantalizing Female, 40—Wants successful gentleman, 50's. Photo. NYM A643.

LI Professional Man—40, Jewish, warm, caring, never-married, family-oriented, seeks lovely, traditional, professional (MD, JD, RN) never-married, Jewish woman, 28-33, for love and commitment. Note/photo/phone. NYM A645.

Warm, Low-Key, Articulate—Jewish professional lady, 25, 5'8", attractive, seeks tall, slim, mature, Conservadox Jewish man, to 32, for laughing, dancing and a relationship with a future. NYM B162.

Nine Yards—This tall, handsome, athletic professional has plenty to show for his 33 years of hard work and spirited play except, alas, the beautiful, intelligent, fun-loving, sensitive, Jewish woman of his dreams. If you think you measure up, I would love to hear from you. Photo/note. NYM A629.

Affable, Warm, Witty—My friend is a savvy market man gifted with Wall Street sense. He shoots from the hip with grace. 38, 5'7", 145 lbs., attractive, athletic, extremely well-liked, and devilishly romantic; he awaits that attractive, confident counterpart, 25-38, who has a handle on her life and environment. Photo/note a must. POB 140E Livingston, NJ 07039.

Warm, Blue-Eyed, 47, Bright—Professional, seeks supportive and imaginative woman. Photo/phone. NYM B161.

Multifaceted, Successful Executive—5'10", 40. Seeking one special lady. Sophisticated, refined, secure professional or businesswoman to share dinner and talks, beaches and walks. Athletic, nonsmoker with a sense of style and taste for romance, laughs, and eventual commitment for marriage. Send bio/note/phone. Photo a must. NYM T178.

Exotic Beauty, Effervescent Heart—Intellectual mind, all within this Jewish female that loves to hug and be hugged. In my 30's, slender, elegant and successful MD, wishing to settle down with professional man, 38-48, 6' plus, sincere, attractive (if bearded or pipe-smoker even better), with class, style and energy, financially and emotionally secure. Bio/photo. NYM B165.

You Can Win - A Husband!—He's sincere, cute, creative, single, very romantic, 31, 5'9", 155, professional. Best letter wins prize. NYM T179.

Linda Evans I'm Not—Her look-alike I could be. But what are looks if there's no chemistry? Let's ignore the cover and see if we can strike a match. Photo/note. NYM T180.

Petite Jewish Woman—Seeks successful, responsive man, 26-32. Enjoys laughter, skiing, dance. Photo. NYM A646.

Real Estate Entrepreneur—Handsome, honest, sensitive, caring and sincere 35 year old, 5'10", 150 lbs, looks a little like Henry Winkler. Shy but well-versed. Self-employed. Looking for very attractive counterpart. Photo a must. POB 833, Murray Hill, NJ 07974.

Very Hansdome Scientist—27, athletic Jewish male, 5'10", 140 lbs., affectionate, warm, honest, very sensuous. Seeks a non-smoker, sincere , bright, truly pretty, down-to-earth, sexy lady for serious relationship. Phone/photo. NYM T181.

Female, 25—In search of Jewish male, spontaneous, semi-charming, clever, witty, cultured and sensitive. If you are handsome and any three of these five, send photo/phone. NYM A647.

Ballerina—Wanted to be my date or maybe much more. Must be attractive, 21-31 years old and never have been married. I am 40 years old, 6', 170 lbs, handsome, sincere, considerate, and honest to the heart. I have my own business and I am quite successful. Please send photo/bio/phone number and I will reciprocate. NYM T182.

Simpatico, Pretty—Jewish woman, 31, seeks smart, individualistic man, 30's, with spirit of adolescence for symbiotic relationship. Bio. NYM A635.

LI Psychoanalytic Psychotherapist—35, Jewish male, intelligent, witty, warm and even boring, looking for a Jewish professional, 26-34, who still knows how to have fun. NYC offers accepted. Bio/phone. NYM B163.

Beautiful Asian/Oriental Woman—Sensual, intelligent, under 35, desired by good-looking, successful, adventurous white male exec, 39, who likes travel, music and collecting cars. Please send letter with phone/photo if possible. POB 136, Gracie Sq. Sta, NYC 10028.

Burt Reynolds Look-Alike—Successful, loving, athletic, traditional, 38, 5'8", 165, North Jerseyite, Italian heritage seeks good-looking, petite, shapely Ms. 25-35, with no ties, playful, sensitive and able to be committed to a real relationship and share marriage, kids, suburban living, and a traditional but romantically experimentative life-style with a special one-of-a-kind partner. Photo/bio. North Jersey local preferred. NYM T183.

Attractive, European—Investment banker, 29, romantic and sensual, enjoy travel and adventure, being a gentleman. I prefer blonds, (25-38). Photo/bio. NYM T190.

Romance Without The Games—Single male, 30, handsome, sensitive, great sense of humor, financially secure, looking for a woman 25-35, to talk to, laugh with and love. If you are part adventurer and part homebody, if you can enjoy a jazz club as well as a day at the ballpark, a bicycle ride in Central Park or a good book at home, let's get together. NYM B167.

Ordinary—Middle-aged, divorced, white, Christian, North Jersey female with ordinary job, interests and desires. Seeks nice, warm, special, ordinary, single, middle-aged North Jersey man. Note/photo/phone. NYM T184.

I Sculpt In The Morning—Ride horses in the afternoon and I'd love to spend the evening with you if you're a fit, 40ish, fun-loving man who doesn't smoke. NYM A650.

Attractive Professional Male—Jewish, 37, seeks slim, pretty, sensuous, professional, reasonably self-confident, down-to-earth woman, 27-35. Non-smoker, please. Photo/phone. NYM T185.

Cute Blond Professional—Jewish, 38, seeks handsome, fun-loving professional, 38-43. NYM A652.

Warm, Attractive, Intelligent Male—32, sincere, introspective, fun-loving, down-to-earth seeking serious relationship with bright, sensitive woman, 24-40. Photo, please. NYM B169.

Vivacious, Warm, Very Attractive—Slim, businesswoman with a social conscience. I enjoy work, life, fun, humor, outdoors, sports, music, dancing, travel, people. Seeks male counterpart who is sharp, in 50's, without emotional ties to a former relationship. NYM T186.

TV Exec—Sophisticated but trashy, pretty but modest, homey but funky, athletic but lazy, literate but sexy, blond but not really, seeks 35 plus, great (sense of humor and himself) guy. Photo. NYM A651.

Attractive Lady MD—35, mixed West Indian, bilingual, loves dancing, theater, sports. You: tall, secure, successful, sincere male, 29-39. Any race. Photo/bio/phone. NYM A648.

Sensitive Black Female—Seeks successful, single male, 40-55. NYM B166.

Good-Looking Dentist—30 year-old, Jewish, 5'9" built well. Looking for very good-looking, slim, petite, romantic, fun-loving female. Photo a must. NYM B170.

Verbal, Spirited, Affectionate—47, Jewish divorced woman looking for fun-loving, warm, demonstrative partner for enjoying life. Bio/phone/photo, please. NYM T187.

You've Got A Friend—This woman, 47, 5'5", slim, natural good looks, somewhat of an elitist, yet unpretentious, Jewish, professional, wishes to meet you, a slim, successful, Jewish, gentle man, 47-57, with room in his heart for a loving, caring relationship. Note/phone. NYM B171.

NYer Stranded In Midwest—Successful businessman, athletic, 39, spending 1/3 of time in NY, seeks exciting and fun-loving woman to share the NY experience from brunch and museums to theater and night life. Phone appreciated. Photo if possible. NYM T189.

Shapely Italian Beauty—28, seeks great-looking, fit man with fun personality plus street smarts, to broaden our interests together. Phone/photo. NYM B172.

26 And Bored—NJ Ms. 5'7", seeks tall Mr, 24-30. Considerate, sense of humor; likes sun, skiing. Photo. NYM A649.

Sensualist—Our preoccupation with cerebral achievement has subtly created a denial of our physical expressiveness. They do not need to be mutually exclusive. Physical enjoyment can be as elevating as brilliant thought and does not have to interfere with an otherwise loving, tender matching of two souls. I am a highly educated, financially secure, professional, very attractive, tall, thin and muscular man looking for a monogamous relationship with young woman (under 34) who is very attractive, tall, thin, nicely endowed; is comfortable with her body, enjoys vigorous, athletic endeavors and intimate tenderness. Only respond with full length photo, bio and phone. NYM T191.

Do You Enjoy—Good company? Ready to commit to a relationship? I'm a good-looking Jewish man, 35, intelligent, sincere, warm, athletic, and slim. Love skiing, tennis, travel, beach, movies, and affection. Respond with photo. NYM B173.

Beautiful Horselady—Seeks horseman. Dressage, eventing, or breeding. Note/photo. POB 586, Warwick, NY 10990.

Share Your Life With Me—A bright, honest, sincere, and successful Jewish gentleman, 5'5", 34, seeks a fine, pretty, petite Jewish lady forever. Together we could have it all. NYM B176.

Be My Lover And Best Friend—And I'll be yours. Let us share, spoil, laugh and grow old together holding hands. Successful CT, Jewish businessman, 40, 6', 220, with otherwise good life, needs and wants an honest, smart, witty, sensual, shapely and pretty woman to join me and 2 great kids for the best years of our lives. Photo/note/phone. NYM V786.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Come Join Me In My Fantasy—I'm looking for someone who is not afraid to risk, very attractive, with a great figure, in 30's, and oh so slightly decadent. I'm super successful, 41, 6', Jewish, handsome and easygoing *(most of the time). Photo/* phone, an absolute must. NYM B174.

Sweet, Lovable, Female Attorney— Slender, athletic, attractive, down-to-earth, mid 40's, Jewish, NY-LI. Seeks sensitive, intelligent gentleman for friendship and more. NYM B175.

Quite Cute—I'm a 28, 5'11", *slim* professional with a great and sometimes crazy sense of humor. I love all sports, you name it, I'll try it. If you're a slim, attractive, vivacious, Jewish female, drop me a line. NYM A654.

Classical Music Lover—Single, white, male, student of metaphysics/holistic health, well-traveled, educated, ex-gymnast, gentle, affectionate, financially secure seeks woman, 20-30, interested in children, own or adopted. NYM T083.

Irreverent, Lovable, Intellectual—Jewish male, 28, 6', Harvard grad - funny, cute, athletic, slightly balding. Seeks warm, pretty, non-smoking female. NYM T085.

Interesting Woman—50, still turning heads, seeks interesting, good man to share New York. NYM A653.

Sincere Professional—Handsome, romantic, LI male, 40's. Seeks woman, 30-40 for love relationship and friendship. Photo/note, please. NYM A655.

Sincere, Jewish Widower—Wishes to meet caring, shapely lady, 50 plus, to help assist over rough spots of life. Interests include old movies, nature, Wodehouse and Dickens, NYC area. NYM T172.

Meet My Cats—Cute, smart, not boring, blue-eyed male, 38, 5'11", 180 lbs. Seeks passionate, voluptuous female for romance. NYM A584.

Only Quality Man, 55-65, Sought—By quality woman for happy marriage. Beautiful Jewish widow, alive, smart, communicative, wise, supportive, successful, responsible, loyal, *seeks male counter-part.* Home phone/photo. NYM B178.

Urbane - And Unchained—Young 60's, athletic Ivy Leaguer seeks bright, attractive lady to share dinners, concerts, theater, warmth -- and whatever may follow. Photo, appreciated. NYM A370.

Energetic—Cultured, world-traveled, young-looking Jewish widow. Seeks 60 plus male friend. NYM T128.

Very Bright, Good-Humored—Successful Jewish man, 31, curly hair, brown eyes, trim. Likes jazz, baseball, art, squash, and the McLaughlin Group. Seeks creative, curious, smart, good-looking female. Religion unimportant. NYM B179.

Money-Oriented Entrepreneur—Single white male, 5'10" tall, 185 lbs, 40 years old. Manhattanite likes exotic autos and P. J. Clarkes. Seeks single white Christian female who is educated, slim, pretty, 24-35 years old and non-smoker. Please send note/photo/phone. NYM B078.

The Bottom Line—Very pretty, 27, MBA, Jewish, slim, sincere, down-to-earth and fun-loving. Enjoys tennis, Happy Hour and life. Seeks handsome, Jewish professional guy, 26-34, non-smoker, for fun, laughter and romance. NYM A657.

Stewardess—Seeks down-to-earth businessman for keeps. I'm a Christian, non-smoker, love travel, scuba and life. Desire same in man, age 30-45. Letter and photo, please. NYM A658.

Twiggy Not For Me—Tall, fit, funny, Ivy creative-type, 40, seeks a caring, very voluptuous but not fat lady, with warmth and humor. NYM B180.

Downhill Skier—Highly accomplished, Jewish professional, attractive, athletic, affectionate, cultured, traveled, seeks same in female counterpart, 28-36. Bio, photo necessary for reply. NYM V794.

The Search For Signs—Of intelligent life in NYC as conducted by a very pretty, successful, athletic, Jewish woman writer. If you're over 5'9", 27-37, handsome, warm, witty and cosmic, send me a signal. NYM A659.

Very Attractive, Intelligent—Creative female seeks man of substance, 35-45. *NYM B181.*

Late Bloomer—Bright, attractive, Jewish female, 40, psychotherapy professional and non-fiction writer. Deliciously complex - serious, whimsical, warm, sophisticated, practical and poetic. Enjoys swimming, tennis, x-c skiing, music and breadbaking. Seeks responsive Jewish male, 38-49, *with depth plus leavening* of humor and irony to enjoy each other in a relationship holding the possibility of marriage and family. NYM A660.

Irreverent Cuban-Jewish Attorney—Harvard-educated lawyer, 27, 5'6", 158 lbs., who works long and hard weekdays, and who loves the city, travel, singing, dancing, musical theater, movies and the Mets, seeks cute, shapely, spunky, well-educated, mature, down-to-earth, Jewish female, 21-28, with like interests, to share the climb to success and its ultimate rewards. No smoking/drugs. Note/phone/ photo. NYM V795.

Beautiful And Refined—Ivy-educated Jewish female, 20's, fashion designer. Well-read and traveled, athletic and extremely artistic. Seek comparable male. Photo requested. NYM A661.

Sophisticated, Bubbling Dutch—5'7", 125 lbs, who loves to walk, talk, and eat. Loves home, travel, tennis, dance and music - like to fall in love again. Where is the worldly, successful, physically fit, attractive, generous man, 45-55, who would like to share the above with me? Note/ phone/photo a must. NYM B182.

Do You Sail?—Cheerful, open, warm woman, youthful 45, loves sailing, the outdoors, beaches, travel, is pretty, funny, smart, slim, adventurous, and a great cook. Would like to be first mate, for keeps, to a compatible captain, Jewish, non-smoker, 45-55, who is good-natured, tender, personable, honest, successful and ready for commitment. NYM B183.

Reformed Workaholic—Successful, attractive, slim , 5'6" professional woman. Seeks 45 plus, NY/NJ male for down-to-earth caring relationship. NYM T195.

Precocious Guinevere—Seeks Jewish knight, 35-45, to sweep her off her feet. Bio/phone/photo. NYM A656.

Sensuous, Sensitive, Sincere—Woman, 33, seeks 35-45, intelligent, handsome, tall man with sense of humor and romance (no drugs). Photo/Phone/Note. NYM B184.

It's Time—6', very handsome, curly hair, blue eyes, 40, financially secure, wants slim, good-looking lady for close relationship. Phone/photo. NYM T194.

Statuesque Blond Widow—Beautiful, classy, stunning dresser, NJ, Christian, self-employed. Seeks honest, successful, professional gentleman. 50's. Photo/bio/ phone. NYM B185.

Attractive Jewish Female MD—Warm, sensitive, sincere. Would like to meet male high achiever (MD, JD, etc). Photo/ bio/phone. NYM A662.

Treasure Hunt—Beautiful, trim, sexy, female PhD, 33, seeks highly successful, passionate, Jewish, professional/exec, 35 to 45, with character, intelligence and wit. Been to Portofino or Peking? If not, let's go! Photo/bio/phone. NYM B129.

Tall, Handsome, Romantic Professor—41, lover of classical music, jazz, ballet, fine wine and food, travel, and a good basketball game. Seeks slim, pretty lady, 36-43, to share the beauty of life. Non-smoker. Letter/photo/phone. NYM A577.

Handsome—Tall, financially secure stockbroker, 41, healthy and sincere. Looking for a *very attractive, slim* lady, 28-35, who's fun, loving, sensitive and open. Short note/phone/photo a must. NYM T196.

It's My 29th Birthday—Where's my present? He would have to be 28-38, very handsome, 5'10"plus, great sense of humor, successful, smart, sensitive, confident and honest. I am a stunning, shapely and sexy, blue-eyed brunette who is Jewish, warm, funny, smart, honest and classy. What can I say? I'm a great catch! Photo. NYM B186.

Beautiful, Young, Sophisticated—Seeks affluent, cultured, European man, 25-35, in Manhattan. Photo/bio. NYM A663.

Style, Looks, Brains—I have and seek in erudite, professional, attractive, real, successful, Jewish man, 35-45. NYM T197.

Are You Breathing?—Then enjoy the fresh air of a male, 28, 5'5", who seeks a woman, 25-30, who is smart, warm and enjoys a good laugh. I am a professional desiring a long-term relationship. Send note/phone. Photo optional. NYM A664.

Going, Going, Gone?—I've been told I've got a lot going for me but a lot doesn't seem to be enough. Hence, this ad! I'm an attractive, 5'6" blond, green-eyed female who enjoys outdoor activities, possesses a strong sense of adventure, craves spontaneity, prefers to be on the go. Conversely, loves listening to Gershwin and Porter in a quiet, romantic atmosphere. If you share some of these interests and are also a 6' or over, 30-40-year-old male who is self-assured, financially stable, and armed with a good sense of humor to deal with life's non-humorous aspects, I would love to hear from you! Photo/brief bio would be a plus. NYM G790.

No Designer Jeans Or Perrier Lovers—Need apply. Just down-to-earth, caring, slim female for curly, golden-haired construction exec, 31, 5'8", 150. Like travel, gym, beach. Photo. NYM T193.

How Do You Spell Relief?—The answer could prove interesting. Be an articulate, witty, charming, educated man (35-50), and send note/phone. NYM B187.

Crossword Puzzle Partner—Needed for attractive, adorable, buxom, loving, divorced Jewish female, 39. I love animals, children, good conversation, dining out or staying home giving TLC to that special, successful, considerate, generous, marriage-minded male, 40-52, 5'8" or taller. Photo, please. NYM A582.

Come In Out Of The Cold—My warm heart and cheerful ways will melt your defenses, put a smile on your face and a fire in your furnace. Very attractive, 34-year-old, blue-eyed blond, slender and petite. Seeks sincere, handsome, single male, 37 plus, over 5'9", to share my zest for life. Photo please. NYM A581.

Bachelor, 40's—Musical, active, professional, with Jewish concerns, seeks slim, bright, considerate, lively woman, mid-30's, for good companionship and eventual pitter patter of little feet. NYM G791.

Sassy, Pretty, Classy Lady—33, seeks sincere, sensitive, secure man, 30-40. Bio/ phone/photo, a must. NYM A665.

Relationship - My Clavicle!—Recent widower looking for Jewish widow with young family. Brains a must. NYM B188.

Stunning, Tall Blond—Slim, bright, fun, vibrant, 50. Enjoys dancing, dining, movies, Scrabble, wit, (semi) tasteless jokes. And you? Photo, preferred. NYM A666.

Vivacious, Attractive Female—30's, seeking professional man in 40's, attractive, cultured, athletic and loves to travel. Photo/note. NYM B189.

ANNOUNCEMENTS

Tell Us Your Best Story—Two single NYC women in 30's, writing book about professional single men, between 33-45. Interviews held March/April. Photo optional/phone. NYM B133.

Shoah Screening—You sat behind me on Friday night, January 3, in the back row, left aisle seat. I sat directly in front of you. Please remember. Please reply. NYM T153.

Dearest Ena—To the light of my life. This is just to show you I love you all the time, *not just on special occasions.* Also to thank you for everything and making me the happiest man on earth. I will love you forever and always. Wishing you lots of happiness in life. Love, Leslie.

Seeking Jimmy Keenan—Hempstead, NY (1960's). Helen. NYM A604.

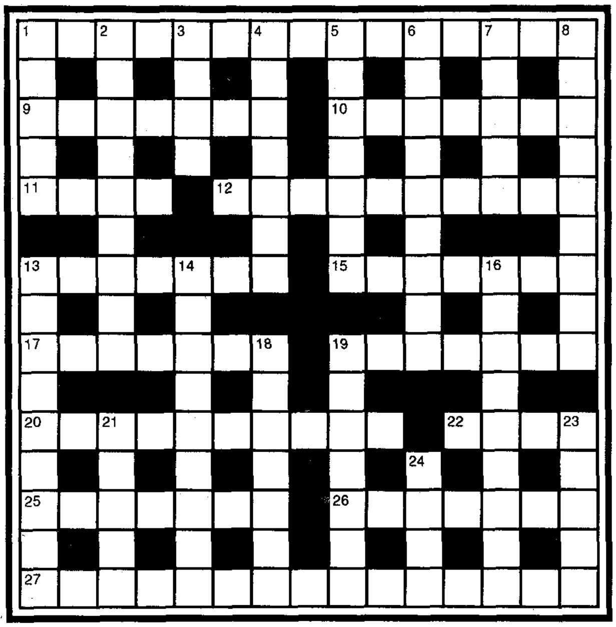
Attention Lawyers—Top NYC food professional and gourmet chef seeks exchange of food and wine instruction for legal advice. Note indicating both legal direction and food interests. Strict confidence, of course. NYM B158.

Seeking Australian Adman (London)—Met in London 5 February, 42nd Street matinee. Discussed Philippines. Would like to show you Washington. NYM T177.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Give me brainy priests for conversion to this religion. (15)
9 A prize given before mother embraces one. (7)
10 Pass moderately quietly when lions are wandering about. (7)
11 Seduced when one is embraced by a boy. (4)
12 Becoming less angry with dove-like language following. (7, 3)
13 Give a dishonest person back an article in credit for a vehicle. (7)
15 Better relations are established when the holiday accommodation is in flower. (7)
17 Needs me to be involved in the estate. (7)
19 Provided an instance of the worm turning. (7)
20 Northeners are ones who make ground on their knees. (10)
22 Prize for a hymn without a saint in it. (4)
25 The crude oil goes into a hole with great physical force. (7)
26 The peasant would be sick if he had no means of circulating blood. (7)
27 The worker who has to be unwilling to pick up gold. (6, 9)



DOWN

1 Father is on the left of a church leader. (5)
2 Turned miser when about to let out from solitary state. (9)
3 When I go in to have my innings it helps someone to get a catch. (4)
4 Am born during a journey to make embroidery. (7)
5 Made little noise and stole animals. (7)
6 Where there is a cross inside a church. (9)
7 Home in a wig looking unusually smart. (5)
8 Fanny's park is a male preserve. (9)
13 Make a fresh handout concerning the rise of the insulted. (9)
14 They provide the accompaniment when lots of players hold a cricket practice.(9)
16 Where to get information of depression in town. (9)
18 Quoted one point back as being vividly clear. (7)
19 Absolve a beginner from contract. (7)
21 The demonstration takes place quietly on the top of the house.(5)
23 Young man who sounds like a worker. (5)
24 Don't know if you haven't one.(4)

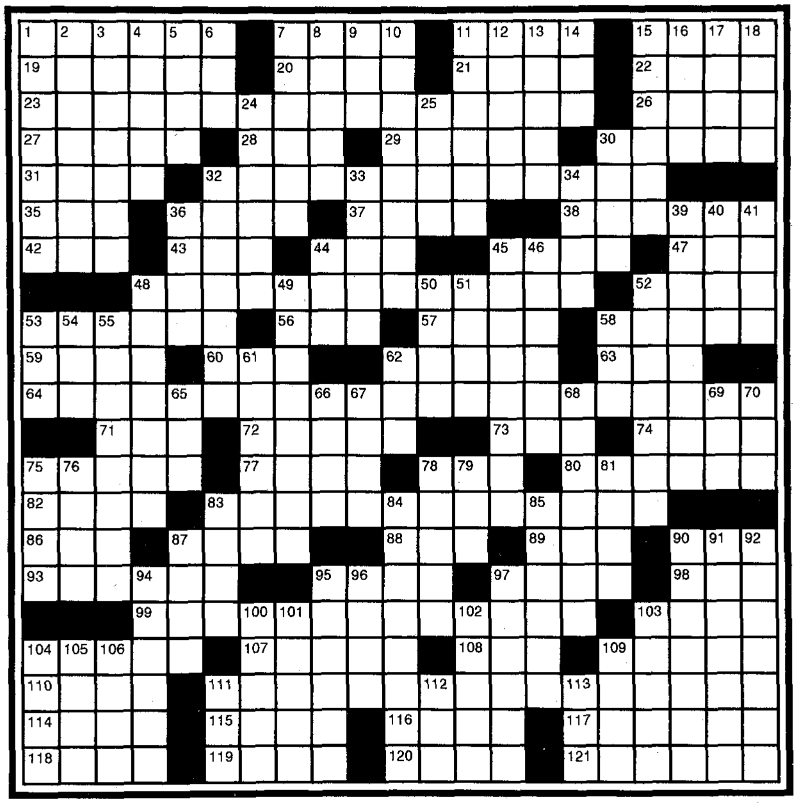
'WRITTEN ON THE WIND': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

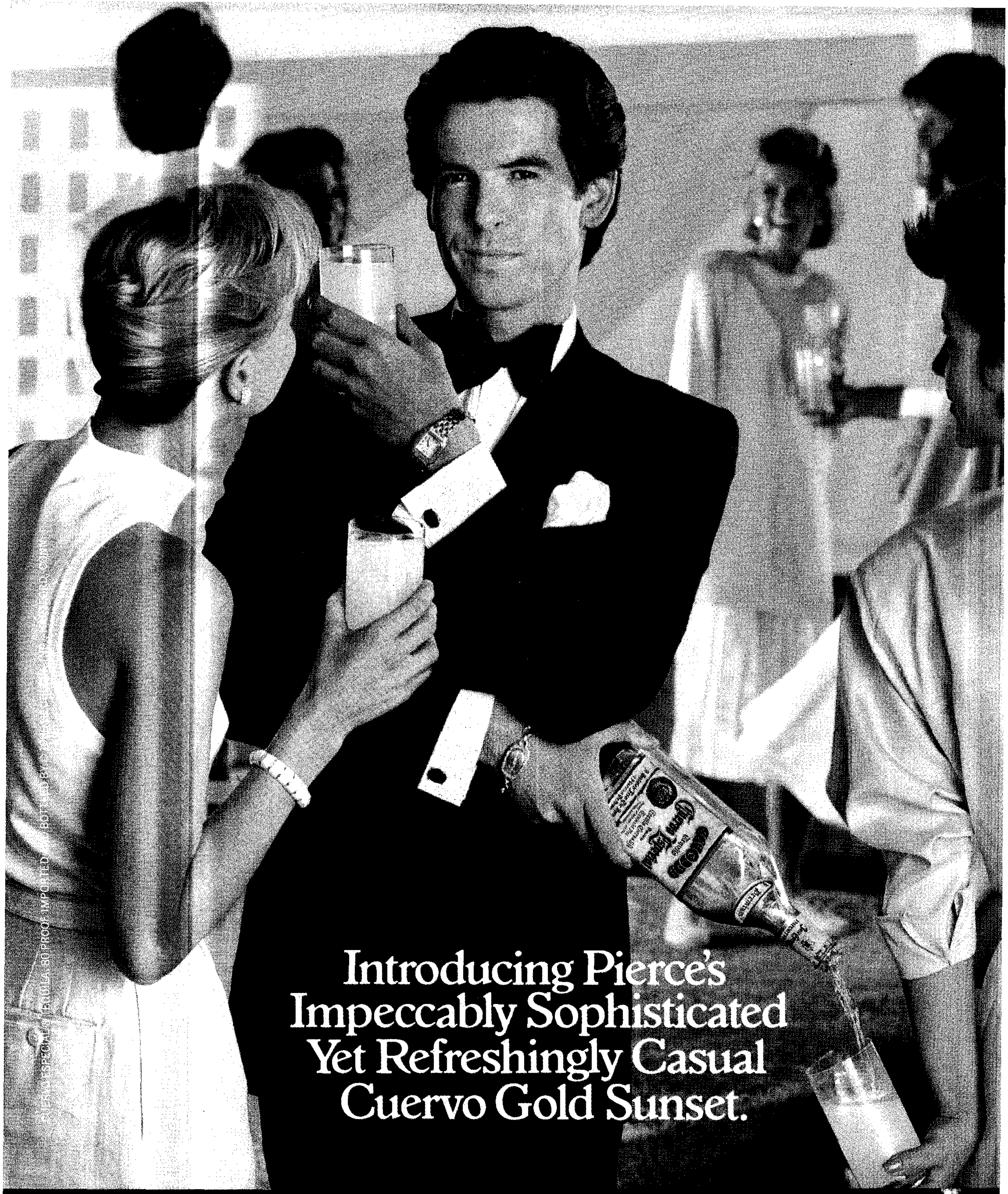
1 Or's correlative
7 Gratis
11 Tyke's transport
15 The Forsyte story
19 Comedian's foil
20 Guns the motor
21 Troubadour's instrument
22 Partially open
23 Exaggerated fuss
26 Tease the frosh
27 Abalone shell
28 Third king of Judah
29 Bay window
30 Coats the floor
31 Police action
32 Windstorm refuge
35 Ending for Bronx or Brooklyn
36 —— Alto
37 Partner of shine
38 Incapable
42 Bandsman Brown
43 Nigerian native
44 Moslem leader
45 Covenant
47 Hat: slang
48 Cruise-ship area
52 Tadpole's home
53 Star: comb. form
56 Humans
57 Pericles' princedom
58 Ungainly
59 Keglers do it
60 Medieval boat
62 Pass, as a law
63 Old English letter
64 Wind, to the Bard
71 Meet the bet
72 Attican townships
73 Dock union: abbr.
74 Thereabouts
75 Ruined city of Jordan
77 Uppity one
78 Yom —— (Haifa holiday)
80 "—— Annabel Lee"
82 Sandwich breads
83 Jimmy Dorsey hit
86 Hockey great
87 Daisy and Ginnie
88 Bride's title
89 Function
90 Ancient-date abbrs.
93 Thomas Hardy locale
95 Coconut fiber
97 "East of Eden" twin
98 Time immemorial
99 North Pacific fish
103 Femmes' magazine
104 Student's specialty
107 Adlai's running mate
108 Melody
109 "—— of a Tub"
110 A ways away
111 Krantz novel
114 Zip-code information
115 Exchange fee
116 Deer mates
117 Fail to follow suit
118 Former spouses
119 At that time
120 Mongol's tent
121 Eaten away

DOWN

1 Resort near Lisbon
2 Repeat
3 British G.I. Joes
4 Had expectations
5 Czech river
6 In medias ——
7 Cagney "Kid," 1935
8 Of the kidneys
9 Stowe heroine
10 Latvian's neighbor
11 European flounder
12 Madras money
13 Coral island
14 Shea player
15 Most of Egypt
16 "Iliad" warrior
17 Star-watch
18 Greek Mars
24 Polk's successor
25 "So —— to you, Fuzzy-Wuzzy"
30 Feel the need for
32 Mother ——, first U.S. saint
33 Mouth or barrel
34 Fortuity
36 Fear: Fr.
39 Braggart
40 Chain segment
41 Little whirlwind
44 Tennis coup
45 Recognize
46 Sedative compound
48 Aides
49 Coca, et al.
50 Kin of Vesuvius
51 Hollywood Cannon
52 Italian innkeepers
53 Lawyers' org.
54 Cain, to Adam
55 Certain pitches
58 Word with "whiz"
61 "He ——" (60s sitcom)
62 Koch namesakes
65 Problem for a sleepy princess
66 "—— is a monster": Ben Franklin
67 North of Kan.
68 Overtakes
69 Ideology
70 Dale's guy
75 Steamer's front
76 See 106-Down
78 —— firma
79 Parts of lbs.
81 Yemeni capital
83 Ride the runway
84 Envoy
85 Dawn goddess
87 More, in Munich
90 Overdue
91 Dean's domain
92 Showed disdain
94 Rounds the bases
95 Plantation crop
96 Lower Saxony river
97 In the thick of
100 Dobbin's comment
101 Actor Davis
102 Surgeon's beam
103 Cultural prefix
104 Labyrinth
105 "Crazy Like ——"
106 Brontë girl, with 76-Down
109 Ripening agent
111 Tatami
112 "Skip to My ——"
113 Yorkshire stream



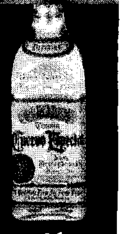
Solutions to last week's puzzles appear on page 138.


CUERVO ESPECIAL® TEQUILA. 80 PROOF. IMPORTED AND BOTTLED BY [illegible]

Introducing Pierce's Impeccably Sophisticated Yet Refreshingly Casual Cuervo Gold Sunset.

To Pierce Brosnan a Sunset without Cuervo Gold is only the end of the day. Pour 1½-oz. Cuervo over ice; fill the glass with grapefruit juice, and tell everyone it's easy if they know how. *But be sure to use Cuervo Gold, for the uniquely smooth taste of the premium tequila.*

Rethink your drink. Cuervo® Mix with Cuervo tequila.



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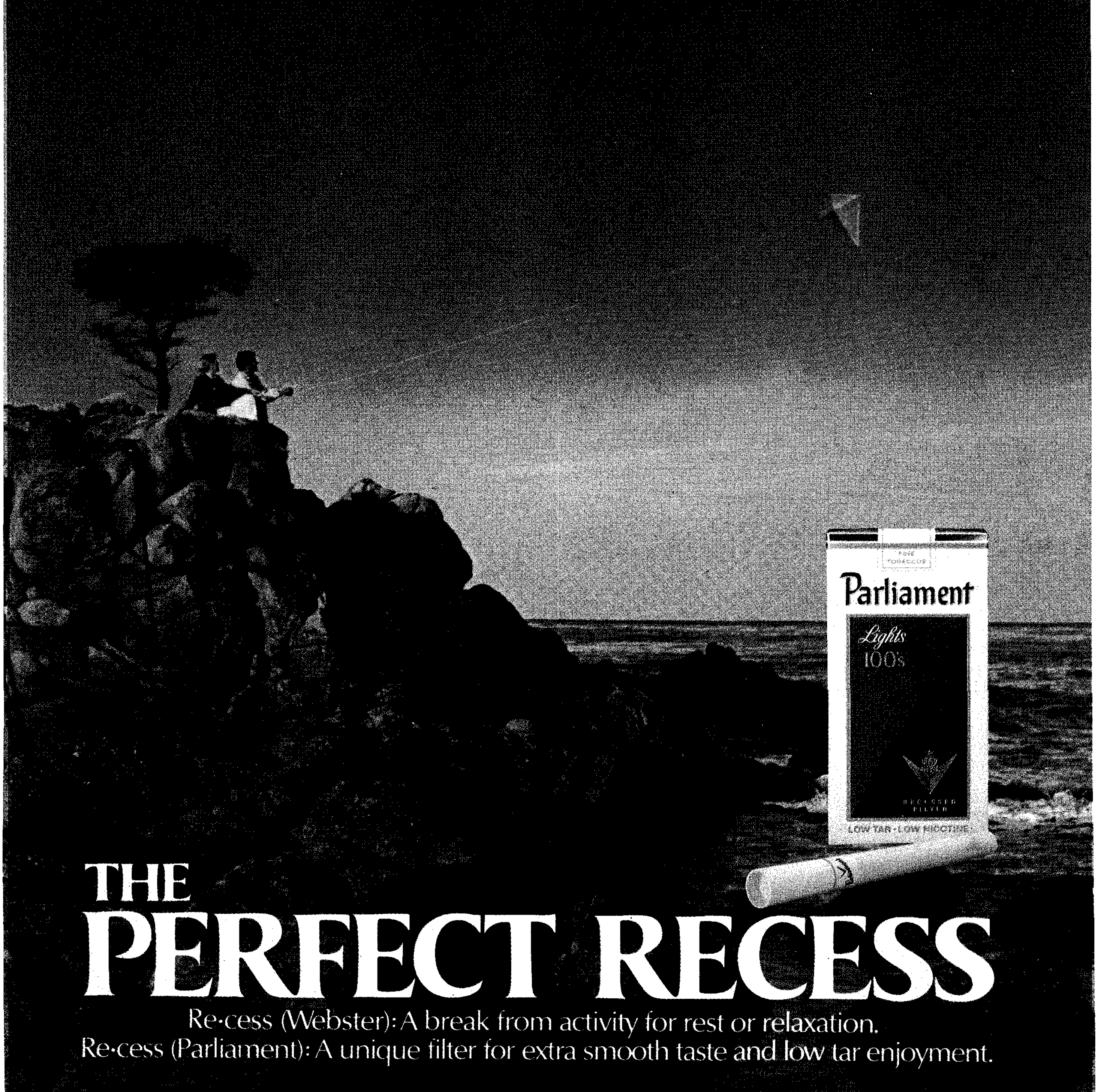
SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb.'85.

PARLIAMENT
Lights


FINE TOBACCOS
Parliament
Lights
100's
RECESSED FILTER
LOW TAR · LOW NICOTINE

THE PERFECT RECESS

Re·cess (Webster): A break from activity for rest or relaxation.
Re·cess (Parliament): A unique filter for extra smooth taste and low tar enjoyment.